BINGANG

20th Century-Fox Presents A Martin Rackin Production "STAGECOACH"

STAGECOACH TO CHEYENNE

Words and Music by
LEE POCKRISS *and*
PAUL VANCE

1362-3

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Club Crosby December 1993

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Bingang

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Readers Write

■ Dear Wayne:

A new AM station in Baltimore—WWLG (LG for "legend")—recently spent an hour featuring Bing during announcer Ken Jackson's "Brown Bag Time." This is a daily feature from noon to 1:00 spotting such performers as Bing, Como, Lee, etc. He played all eras of Bing from the Rhythm Boys to "Seasons." Very well done and very enjoyable. The station is located in the Lord Baltimore hotel, 20 W. Balto. St., Baltimore, MD 21201.

—Malcolm Holt, Glen Burnie, MD.

■ Dear Wayne:

In August MGM released Bing's 1933 film *Going Hollywood* on laser disc. It's a double disc set featuring another early (non-Bing) film called *Hollywood Party.* It's an appropriate time as it marks the 60th anniversary of this picture's initial release. There are now about 11 Bing Crosby films available on laser disc, and he appears on several others, so it is now becoming a viable means of collecting Bing, and certainly they provide the best quality. Look after the discs and they'll last two or three hundred years. In other words it is a good way of ensuring that Bing is around in his heyday for a long, long time.

To give MCA their due, they have recently released a magnificent boxed laser disc set of the first four "Road" films, including an interesting booklet on these pictures. I just hope they give the same treatment to some of Bing's earlier movies. In my opinion four of his golden oldies that would make a magical boxed set would be *The Big Broadcast, We're Not Dressing, Sing You Sinners,* and *East Side Of Heaven.* Perhaps other members can come up with their own selections and send them off to MCA. After all I well remember writing on at least two occasions to MGM suggesting *Going Hollywood* should be put out on laser disc. I'm not saying my letters had anything to do with it, but it came out in August, so at least someone must have started thinking about it.

—Girvan Paterson, Seaford, Victoria, Australia.

Girvan, We probably don't give enough attention to laser discs in this publication. It is good to have your input.

■ Dear Mr. Block (Project Director Legacy-Art Deco):

I concluded that Michael Brooks was a basic jerk after reading his cynical comments about the recordings in the booklet which accompanied the 3-CD Columbia set, *Bing Crosby, The Crooner, The Columbia Years 1928-1934.* The remastering, packaging and recordings were excellent and most Bing fans, including myself, were pleased that it was released. However, Brooks' notes indicate a predisposed, petty grudge against Bing carried forward to the inclusion of Bing's 1929 recording of "Gay Love" in the *Can't Help Lovin' That Man* CD. (Legacy/Columbia #CK57111).

Another unprofessional, silly swipe. Somebody should take Brooks to task.

P.S. If Bing were alive, Brooks would not have had the same "courage."

—Ernest Sutkowski, Saddle River, NJ.

Michael Brooks has been on our "hit list" for quite some time, Ernie. All of you will want to read David Hinckley's article "Let's Hear It For, And By, The Boys" in this issue. —Editor.

■ Dear Wayne,

Soon the "Bing Season" will be upon us and the December edition will then be winging its way across the ocean to us English members. Speaking for myself, I'm so used to receiving my copy from Ken Crossland and sending my subscription to him that I tend to forget that you might appreciate a line letting you know how very much *Bingang* is enjoyed over here.

I can't explain how I felt on reading Bill Hunt's "Come to the Stable" article. I loved the contents, was thrilled about the pictures; they look marvelous. However, when I read about the treasures that were destroyed my heart sank, and I don't think it will ever return to its normal working position, as every time I think of that terrible waste it dives once more to the depths.

I take this opportunity of wishing you and indeed everybody connected with *Bingang* a very happy Christmas and offer many, many thanks for the pleasure your efforts give.

—Gwen Harvey, Hants, England

Thanks, Gwen, for your letter and for your beautiful Christmas card. —Editor.

■ Dear Mr. Martin,

I really enjoy your *Bingang* magazine and I appreciate all of your efforts on behalf of the memory of Bing and his music. With best regards and best wishes for a happy holiday season.

—Bob Larsson, Newington, CT.

* * * *

Editor's Page

ON THE BING FRONT. At long last MCA has made a real effort to honor one of its most outstanding artists, Bing Crosby. The four-CD set and the video, both titled *Bing Crosby: His Legendary Years,* are now available in the stores. Reviews can be found in the "New Releases" section of this issue.

It has taken MCA a long time to live up to its responsibilities, and many of our readers have become more than a little impatient with this organization. If any excuse can be offered for MCA, one could say that Bing's image was badly tarnished by such books as *Bing Crosby: The Hollow Man,* by Donald Shepherd and Robert Slatzer (1981), and Gary's Crosby's *Going My Own Way* (1983). The deaths by suicide of two of Bing's sons didn't help, either. The "bottom line" of all this is that somebody must *buy* the Crosby releases, and it is the public (not just his fans) that has to do that.

But now it seems that things are beginning to turn around for Bing. There is a steady stream of CD's being issued all over the world. One by one, his movies are becoming available on video. More and more books are being written about him. These are all good signs that Bing is coming back to his rightful place in the public's eye.

The other day your editor was looking through an issue of the International Sinatra Society's journal. He was amazed by the number of reissues of Sinatra's older recordings by Columbia and Capitol. For example, Columbia has reissued a *12-CD (!)* collection of everything that he recorded for Columbia from 1943-1951. Frank deserves this honor, but so does Bing.

We need to support MCA's efforts!

B.C.H.S. DISSOLVED. In a letter of June 2, 1993, Ken Twiss announced that the Bing Crosby Historical Society's collection of papers and other historical materials had been donated to the Gonzaga University Library in Spokane, Washington. Shortly after that the B.C.H.S. filed official papers to dissolve the society. On November 16 members received a letter from Ken Twiss announcing that the society is now officially dissolved.

On June 17 Stephanie Edwards, Special Collections Librarian at Gonzaga, wrote to the members accepting tne donation saying: "We are very pleased to receive this important collection, as it will be a great addition to our Crosby memorabilia. I believe Gonzaga University is the most appropriate home for the Crosby Collection, due to the strength of the current Crosbyana Collection and our enhanced facilities, allowing us to preserve the materials while making them available to researchers. These two collections make it the most comprehensive anywhere."

We would certainly agree that if the B.C.H.S. could not survive, the decision to transfer these materials to Gonzaga was the best possible one. Here they will not only be kept in good order but will be available for use.

A newspaper article describing the collection has been reprinted elsewhere in this issue.

DEATHS. We were sorry to hear of the death of **Frank McAllister** shortly after Labor Day of this year. Frank was a loyal and supportive member of Club Crosby for many years. A card was sent to his family on behalf of our members.

In December we learned of the sudden death of **Ken Twiss,** founder and long-time president of the Bing Crosby Historical Society. Ken had been ill with cancer for quite some time.

Harold Rome (85), composer of the Bing-Andrews Sisters 1946 hit"South America, Take It Away," died recently. He also wrote the novelty tune, "Franklin Delano Roosevelt Jones," popular during World War II for a brief spell. (Thanks, Pete Cakanic, for the information.)

Alexis Smith (72), who appeared with Bing in *Here Comes the Groom,* died of cancer on June 9, 1993.

THE FLOOD. The editor thanks all those who wrote and called about the big floods of July and September. The St. Louis area was hard hit, but there was no damage to your editor's home. We sit on high ground here in Kirkwood, so we were spared. Thanks for your concern!

HARRY JAMES SOCIETY. Joe Pardee, a very devoted collector and historian of one of the most underrated of the big band leaders, Harry James, is starting a society for him for the United States. For those of you who may be interested in this idea and want to join a Harry James Society, please contact: Joe Pardee, 120 Liberty St., Fords, NJ 08863, telephone (908) 738-7207. (Courtesy of Charles Morrison.)

WE ARE LATE. For several reasons we were not able to get this issue out the first part of December. One reason was we wanted to include information on the MCA CDs and video and the A&E network biography. It took some time to get this together.

At Last!
A Bing Stamp!

If Elvis arrives, can Der Bingle be far behind?

The U.S. Postal Service has announced the stars on its next set of entertainment celebrities, to be issued in September [1994].

The Fab Five: **Bing Crosby, Al Jolson, Ethel Waters, Nat "King" Cole, and Ethel Merman.**

From "People" section, *St. Louis Post-Dispatch, December 10, 1993.*

From Charles Baillie:

According to *Linn's Stamp News* of 12-20-93, a 29-cent stamp honoring Bing will be issued during the month of September, 1994.

It will be included in a sheet of 20 stamps honoring five popular singers—Al Jolson, Ethel Waters, Nat King Cole, Ethel Merman, and Bing. (A photo of the proposed stamps is attached.)

Unlike the Elvis stamp, there will be no separate sheet of stamps for any one entertainer, and no booklet will be issued. In effect, it will cost $5.80 for each sheet of 20 stamps in order to get 4 copies of the stamp honoring Bing.

If I learn of any changes, I will let you know.

Charles Baillie
Record Editor, *Bingsings*

WONDERFUL NEWS!

Bing Crosby & Judy Garland

"The Happy Wake-Up Pair!"

By Greg Van Beek

While looking back at over 50 years in the field of entertainment, Bing Crosby was a guest on BBC's Michael Parkinson TV show on August 30, 1975. During the interview Mike put this question to Bing: "Who, of all the extraordinary assembly of people you've worked with was the most talented?"

Bing's answer was fast and definite—"Judy Garland." He went on to say, "She was a great singer, a wonderful dancer—could do any kind of a dance. She was a great dramatic actress. But she was the best low-comedy comedian I've ever seen: baggy pants, red nose, Dutch accent comedy—she was sensational. She could do Italian, anything, but she got very little chance to do it. We did it on radio shows; I had her for 12 weeks on a radio show I had. But that's a broad spectrum to be able to do all of that and look lovely, sing like a bird, and get sympathy, or to be dramatic and still be a hokey comedian."

Parkinson then went on to say that in spite of all this, "Her life was ultimately tragic. She couldn't pick the right fellow." Bing had this to say: "None of them [her husbands] made her happy—and she deserved happiness. I had great times with her, never had a moment when there was any concern. She was laughing and kidding and having fun every time I ever worked with her."

In a 1955 CBS interview Bing said, "Judy is one of the greatest talents, male or female, in Hollywood....We've done a great many radio shows together, and she's the perfect illustration of the 100% professional. You can't help being drawn by her magnetism. And it rubs off on you, too. Nobody can be professionally indifferent when Judy Garland's a part of the act."

It was obvious from Bing's remarks that he was quite fond of her. Often when introducing her on his radio show he'd call her his favorite guest star. And he meant it. If you listen to the shows, you can tell from the moment she comes on that they both are in good spirits and are thoroughly enjoying each other's company.

This article focuses on that all-too-short period between 1943 and 1954 when "Mr. and Mrs. Show Business" combined their rare talents and gave the world some of its finest entertainment.

Judy Garland's star began to rise in the mid 1930's and reached the top once she was cast as Dorothy in *The Wizard of Oz* in 1939. It's surprising, then, to learn that she was a guest for the first time on Bing's show in November 1946. But that wasn't the first time they had worked together.

In 1944 both Judy and Bing had one of their finest and best-remembered films, Bing in *Going My Way* and Judy in *Meet Me in St. Louis.* No wonder they were two of the most requested artists on the AFRS shows *GI Journal, Mail Call,* and *Command Performance.*

One of their first duets was on a *Command Performance* show broadcast to the fighting men and women on June 25, 1944. Bob Hope and Frank Sinatra were also on the show. Crosby and Garland sang the lilting ballad "Something To Remember You By" to great applause. It's hard to believe that Bing didn't get around to recording this gem until 1975.

Decca Records had both Crosby and Garland under contract, and Decca's president, Jack Kapp, decided to bring them together for a recording session on July 31, 1944. For Judy this session was almost like being loaned out to Paramount Studios. Decca's Hollywood facility was a short distance from the Paramount lot, and Bing's musical director from Paramount, Joseph Lilley, conducted the session. They waxed a 1943 Harry Warren-Johnny Mercer tune, "You've Got Me Where You Want Me," and a Gershwin classic, "Mine."

In February 1945 Bing and Judy, along with a cast including Bob Hope, Frank Sinatra, the Andrews Sisters, Dinah Shore, Jimmy Durante, and Jerry Colonna, starred in a special one-hour *Command Performance* titled "Dick Tracy in B-Flat." It was billed as the "first comic strip opera." It's a very funny program to this day.

Less than a month later Bing and Judy were back in the Decca studios to record two more songs. One was "Connecticut," by Hugh Martin and Ralph Blane; the other was Burke and Van Heusen's "Yah-ta-ta, Yah-ta-ta." Sadly, they never recorded together again, but these four sides showcase the great rapport of these two instinctive talents. Both singers relied on personality and craftsmanship, and Judy's youthful warmth seems to complement the Groaner's easy-going charm, making them sound like contemporaries despite the two-decade difference in their ages.

Six weeks after Bing's show for Philco came on the air, his November 27, 1946 broadcast welcomed Judy aboard for the first time. Judy's daughter, Liza Minnelli, was just eight months old when this broadcast was made, and Judy sang her a lullaby. Appropriately, the song was "Liza." Bing and Judy then did a duet on "Wait 'Til the Sun Shines, Nellie" and in my opinion topped the version Bing recorded with Mary Martin.

Judy was back three more times on Bing's Philco show, the last being broadcast on October 6, 1948. On that show Bing joined Judy for a medley of songs from her films, including "For Me and My Gal" and "Who." They also tackled a current hit made popular by Buddy Clark and Doris Day called "Confess."

Almost a year to the day later, Judy was a guest on Bing's new show for Chesterfield. The date was October 5, 1949. This program showcased some of Judy's "low comedy" talents that Bing mentioned. They did a spin-off of early morning wake-up radio shows with Buddy Cole on the organ. Their parody theme song was "Punchy and Judy--the Happy Wake-Up Pair"—hence the title of this article. They closed the show with the romantic ballad Bing was singing quite often on the air, "Maybe It's Because." With Judy as part of the team, we now had a definitive version.

The following October Judy took over Gary Crosby's part and did a duet with Bing on "Sam's Song." The tricky patter of the song threatened to break up both of them in mid song.

Jumping to February 7, 1951, we find Bing and Judy doing a medley of classics, including "Walking My Baby Back Home," a song most often associated with Nat "King" Cole. Judy sang "You Made Me Love You," about which Bing remarked, "It's my favorite, the one I wanted to hear you sing."

There may have been one television program upon which Bing and Judy collaborated. This would be a Red Cross fund program from February 27, 1951 on the CBS network. Ed Sullivan introduced Bob Hope, Bing, Judy, and others in filmed contributions. Does anyone know of or own a copy of this show?

Around this time Judy's career hit a low. After being fired from MGM for failure to report to work, she tried slashing her throat in June 1950. Bing was there for her by helping her relaunch her career with a series of guest shots on his show—no less than six appearances in 1951!

During the month of March 1951 she appeared on his show for four consecutive weeks, after which Bing sent her off to a sensational comeback at the London Palladium. It was thanks to Bing that she got back on the road again and achieved even greater successes than she had in her earlier years.

On the first two of these shows in March 1951, Judy the comic once again shone through. Bing and Judy did takeoffs of popular radio series of the day. *Sam Spade* became *Sara Spade* and *Hopalong Cassidy* became *Bouncealong Cassidy.* These were certainly two of the funniest bits they did on radio.

Judy stuck out her tongue at MGM on Bing's March 21, 1951 show by dueting with Bing on a song from the film *Royal Wedding.* This was the film she was fired from. It would have paired her once again with Fred Astaire, who starred with her in *Easter Parade.* Jane Powell took Judy's place in *Royal Wedding.*

While we're on the subject of films, it is interesting to note that Bing and Judy never appeared in a film together, even though in 1960 both had separate guest shots in *Pepe.* On two occasions they almost made it on screen together. It was said in 1947 that Judy would co-star with Bing in *A Connecticut Yankee in King Arthur's Court.* Sadly, this never happened, even though Rhonda Fleming did a marvelous job in the film. The next close call came in 1961 when a film called *By the Beautiful Sea* was proposed for Bing and Judy. Neither starred in that one.

In 1963 there was a proposed biographical film about Irving Berlin called "Say It With Music." It would have starred Frank Sinatra and Judy Garland, with Bing heading a roster of singers to help out Judy and Frank with the Berlin vocals. This was finally cancelled in 1969, but it would have been a great show.

Back to radio. Beginning on May 21, 1952, Judy joined Bing for three more consecutive weeks. A real highlight of the pairing of Crosby and Garland is two duets from May 21 and 28. Judy recreated her classic recordings from 1942 with Gene Kelly, "For Me and My Gal" and "When You Wore a Tulip." Taking Gene's part is Bing! The songs were orchestrated exactly like the recordings with Kelly, and the "special material" was used. Truly superior versions are heard, for even though Gene Kelly did a good job with them in 1942, he didn't have a voice like Bing's.

The last of Judy's guest shots with Bing took place on June 4, 1952. Their duets were taken from previous broadcasts, but for the second time on Bing's show she sang "Over the Rainbow" to a great ovation. The other time she sang her theme was the October 6, 1948 Philco show. No one to this day sings it better.

Judy came back on October 30 to host Bing's General Electric show when he was absent because of the illness and death of his wife Dixie Lee. Judy was pregnant with her daughter Lorna Luft, who was born in November, so the show was taped with no studio audience or guests. There was just Judy, Ken Carpenter, and John Scott Trotter and the orchestra.

In 1954 she made her last appearance with Bing on a special program commemorating Bing's 20th anniversary with Decca. It was hosted by Gary Crosby. Judy sang "Swinging on a Star" as a tribute to Bing.

After her success in the 1954 remake of *A Star Is Born,* Judy Garland began doing television specials and more concerts. She reached her zenith at Carnegie Hall in April 1961. A 2-LP Capitol set earned her a gold record and became the first 2-record album to reach the million dollar mark in sales. Following this she starred in an Emmy-nominated special for CBS TV with Dean Martin and Frank Sinatra. This led to a weekly variety series for CBS. *The Judy Garland Show* ran for one season in 1963-64. The studio wanted her to have guests like Don Knotts and Andy Griffith, but Judy had other ideas.

She was hoping to woo Bing Crosby for a January 1964 appearance. She said, "Maybe I'll be on his show in return if he asks me. Maybe he won't want me, but I want him on my show. Unfortunately, this did not happen.

After her series she appeared twice as hostess of the ABC TV series *Hollywood Palace.* Bing hosted the show 32 times, but Judy was never on with him. So Judy and Bing never appeared together in films or television.

Judy Garland died in London on June 22, 1969, age 47, from an "accidental overdose of sleeping pills." As a side note, her co-star from *Easter Parade,* Fred Astaire, died on the same date in 1987.

Bing did appear on television with Judy's daughter, Liza Minnelli. They hosted the *Bell Telephone Jubilee* on NBC March 28, 1976. With Liza sounding a lot like her mother, they sang a beautiful duet of "The Way We Were."

There are two compact discs out in England which contain nearly all of the Bing Crosby-Judy Garland duets from radio. If this article makes you want to hear these two great stars in action, they are J.S.P. CD 702, *Bing Crosby and Judy Garland—All the Clouds'll Roll Away* and Parrot PAR CD 003, *Judy Garland and Bing Crosby—When You're Smiling.*

So ends the saga of Bing Crosby and Judy Garland—"The Happy Wake-Up Pair." They will always be two of the greatest entertainers that the world will ever know.

P. S. Does anyone know of a Judy Garland fan club? There must be at least one still around!

Bing Crosby and Judy Garland Radiography
1943-1954

(Songs listed are duets by Crosby and Garland)

1. CHRISTMAS PROGRAM — CBS
   Dec. 25, 1943
   A 2-hour broadcast w/Bing, Judy and many others
2. G.I. JOURNAL
   Program 41, 1944 — AFRS

3. MAIL CALL
Program 91, 1944 AFRS
Song: "The Groaner, the Canary and the Nose" (w/Jimmy Durante)

4. THE BANKERS OF AMERICA SALUTE TO THE ARMED FORCES June 4, 1944 NBC
Song: "The Way You Look Tonight"

5. COMMAND PERFORMANCE AFRS
Program 122, June 25, 1944
Song: "Something To Remember You By"

6. MARCH OF DIMES CBS/NBC
Jan. 20, 1945
70 min. program w/Judy and Frank Sinatra, M. C. Bing Crosby

7. COMMAND PERFORMANCE AFRS
Feb. 15, 1945. "Dick Tracy in B-Flat" Bing as Dick Tracy, Judy as Little Snowflake. Songs: "Happy Wedding Day" w/ cast; "Meet Me in St. Louis" (parody) w/cast

8. JEROME KERN MEMORIAL CBS
Dec. 9, 1945

9. COMMAND PERFORMANCE AFRS
Dec. 25, 1945

10. PHILCO RADIO TIME ABC
Nov. 27, 1946
Song: "Wait 'Til the Sun Shines, Nellie"

11. PHILCO RADIO TIME ABC
Feb. 19, 1947
Song: "Connecticut"; "Tearbucket Jim" w/William Frawley & Leo McCarey

12. PHILCO RADIO TIME ABC
Oct. 6, 1948
Songs: "For Me and My Gal"; "Who"; "Embraceable You"; "Confess"
Judy solos on "Over the Rainbow"

13. B. C. SHOW FOR CHESTERFIELD CBS
Oct. 5, 1949
Songs: "The Happy Wake-Up Pair" (Punchy and Judy); "Ma, He's Makin' Eyes at Me"; "Maybe It's Because"

14. B. C. SHOW FOR CHESTERFIELD CBS
Oct. 11, 1950
Songs: "Sam's Song"; "Goodnight Irene" (parody) w/ Bob Hope

15. B. C. SHOW FOR CHESTERFIELD CBS
Oct. 18, 1950
Songs: "Tzena, Tzena, Tzena"; "Third Man Theme" (parody) w/Bob Hope

16. B. C. SHOW FOR CHESTERFIELD CBS
Dec. 6, 1950
Songs: "Boise, Idaho"; "My Blue Heaven" (parody); "These Lush Moments"; "Tortured"; "Rudolph the Red-Nosed Reindeer"

17. SALUTE TO BING CROSBY CBS
Jan. 9, 1951

18. B. C. SHOW FOR CHESTERFIELD CBS
Jan. 10, 1951

19. B. C. SHOW FOR CHESTERFIELD CBS
Feb. 7, 1951
Songs: "Hello Ma Baby"; "Call Me Up Some Rainy Afternoon"; "In My Merry Oldsmobile" (also parody version); "Walking My Baby Back Home"; "Just the Way You Are"

20. B. C. SHOW FOR CHESTERFIELD CBS
March 7, 1951
Song: "You're Just in Love"

21. B. C. SHOW FOR CHESTERFIELD CBS
March 14, 1951
Song: "Stop Your Gambling Now" w/Jack Pepper

22. B. C. SHOW FOR CHESTERFIELD CBS
March 21, 1951
Song: "How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life?"

23. B. C. SHOW FOR CHESTERFIELD CBS
March 28, 1951
Songs: "Limehouse Blues"; "April in Paris"; "Isle of Capri"

24. UNITED RED FEATHER CAMPAIGN OF AMERICA WNBC
Sept. 30, 1951
Song: "You're Just in Love"

25. B. C. SHOW FOR CHESTERFIELD CBS
May 21, 1952
Songs: "When You Wore a Tulip"; "Sound Off for Chesterfield"

26. B. C. SHOW FOR CHESTERFIELD CBS
May 28, 1952
Songs: "For Me and My Gal"; April in Paris"; "Sound Off for Chesterfield" w/Ken Carpenter

27. B. C. SHOW FOR CHESTERFIELD CBS
June 4, 1952
Songs: "Hello Ma Baby"; "In My Merry Oldsmobile" (also parody version); "Walking My Baby Back Home"; "You're Just in Love"; "Sound Off for Chesterfield" w/Ken Carpenter; Judy solos on "Over the Rainbow"

28. GENERAL ELECTRIC SHOW CBS
Oct. 30, 1952
Guest hostess Judy Garland

29. BING CROSBY 20TH ANNIVERSARY TRIBUTE. Sept. 24, 1954 NBC
Hosted by Gary Crosby
Judy sings "Swinging on a Star"

Radio shows from the book The Complete Judy Garland, *by Emily R. Coleman.*

Editor's Note: A Bing Crosby/Judy Garland discography (commercial recordings) follows on page 25.

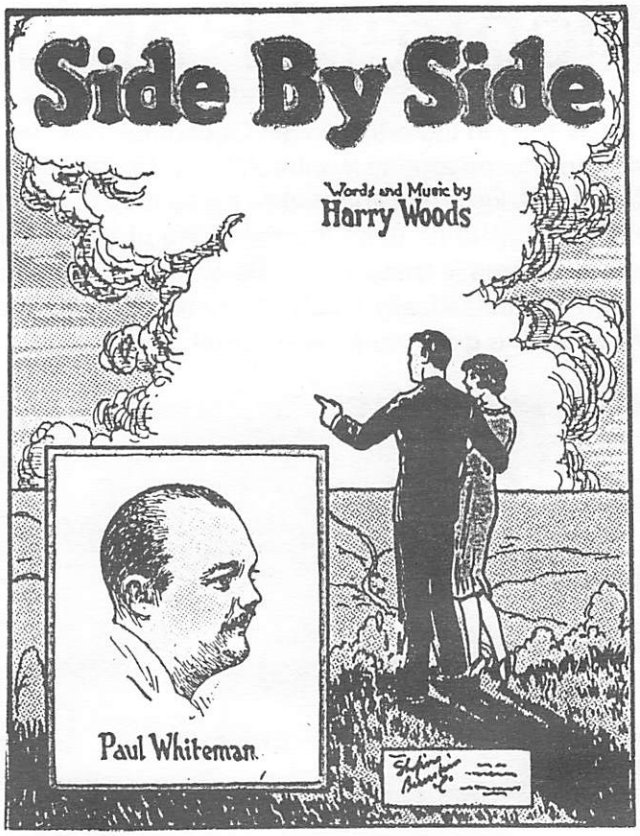
Montreal Reports Bing Sightings

Contrary to the article in the December 1992 issue about there being no Bing sightings since his death, citizens in and around Montreal, Canada, run into him quite regularly at their local malls. Actually this is not too surprising when you realize these encounters have been arranged by ace Crosby collector Jean-Paul Frereault, who hit upon the right idea of offering to display his vast personal collection of Crosbyana in vacant stores in these malls. Below are two examples of his handiwork. These impressive displays have been enthusiastically received wherever they have been shown. Yes, Bing is alive and well in Montreal. Keep up the good work, Jean-Paul! M.S.

Bing Crosby Sheet Music From The Paul Whiteman Era — 1927-1930

By Mark Scrimger

A couple of issues back we pictured the sheet music cover to "I've Got The Girl" from 1926. Chronologically, next up would be the covers from Bing's tenure with Paul Whiteman's orchestra. Although by no means a complete collection, those pictured are very representative of Bing's solo, Rhythm Boy, and ensemble work on record, radio, and film during this period. Bing's name even appears on a couple of these sheets, which is more than the usual "with vocal refrain" mention he's given on the record labels of these same songs.



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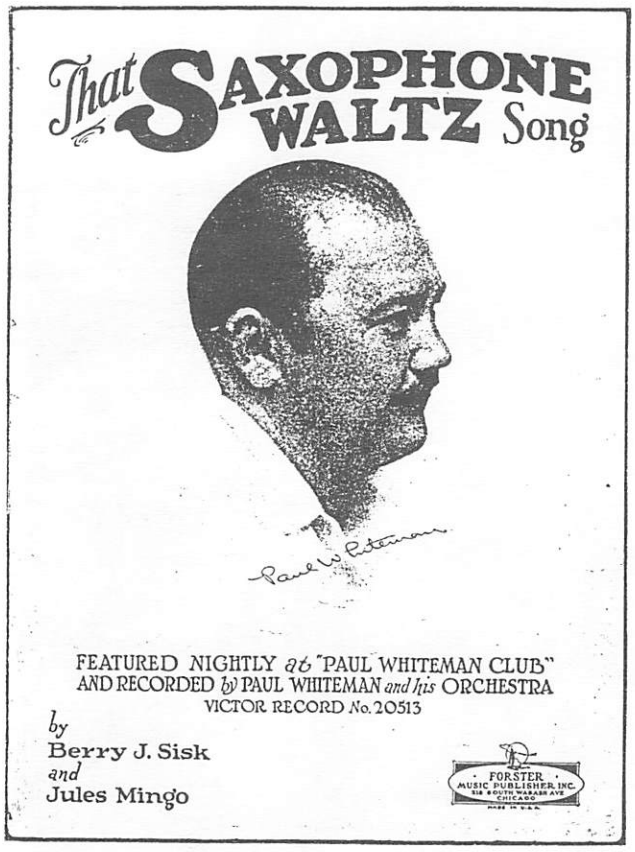

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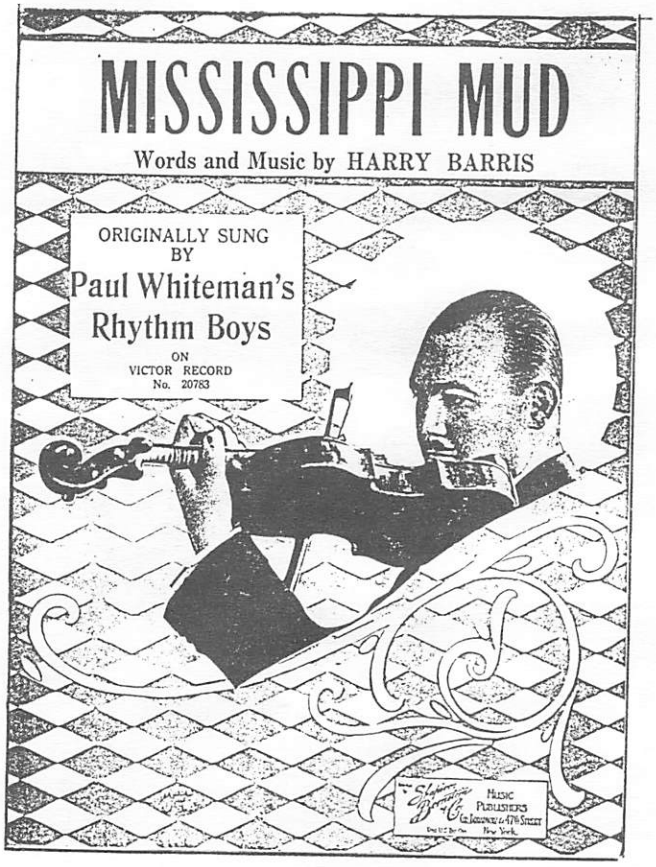

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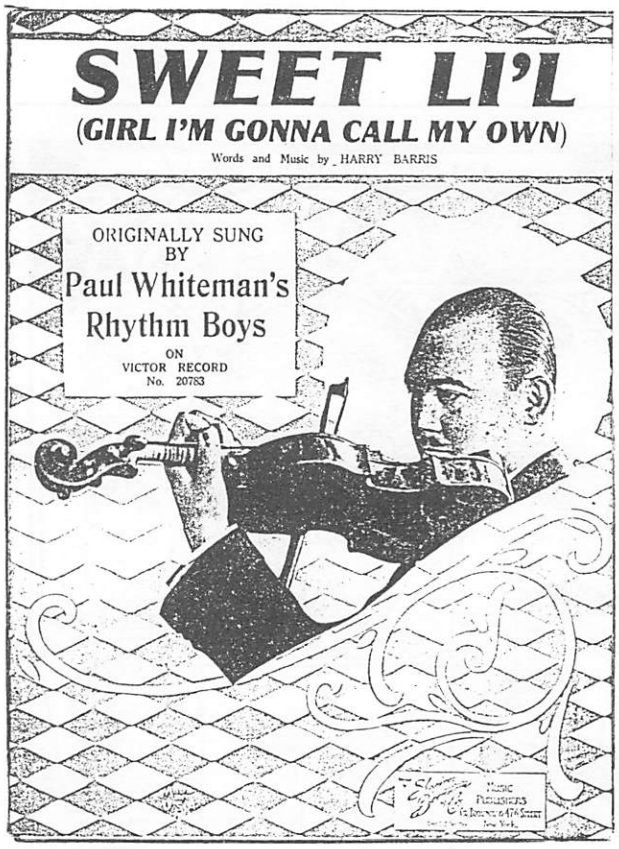

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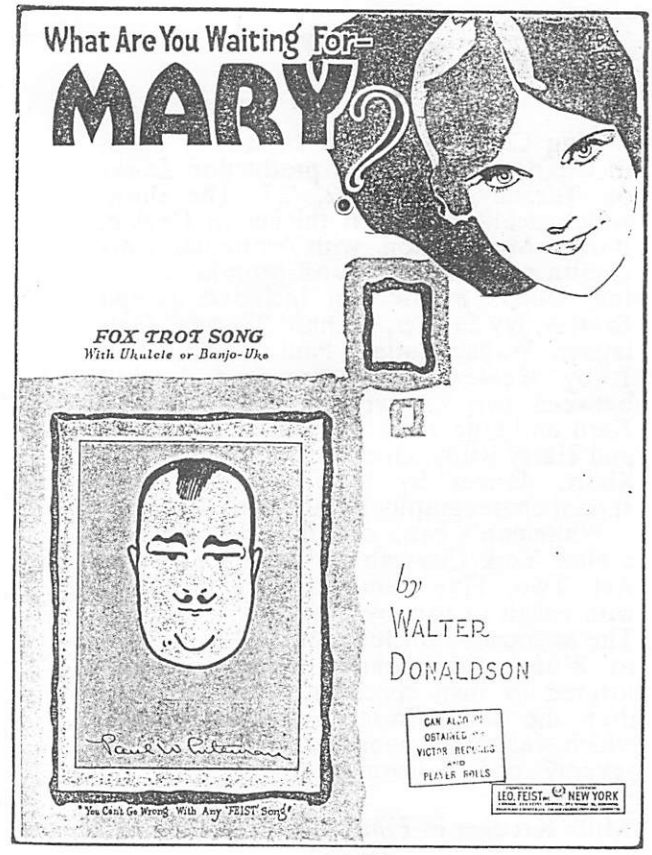

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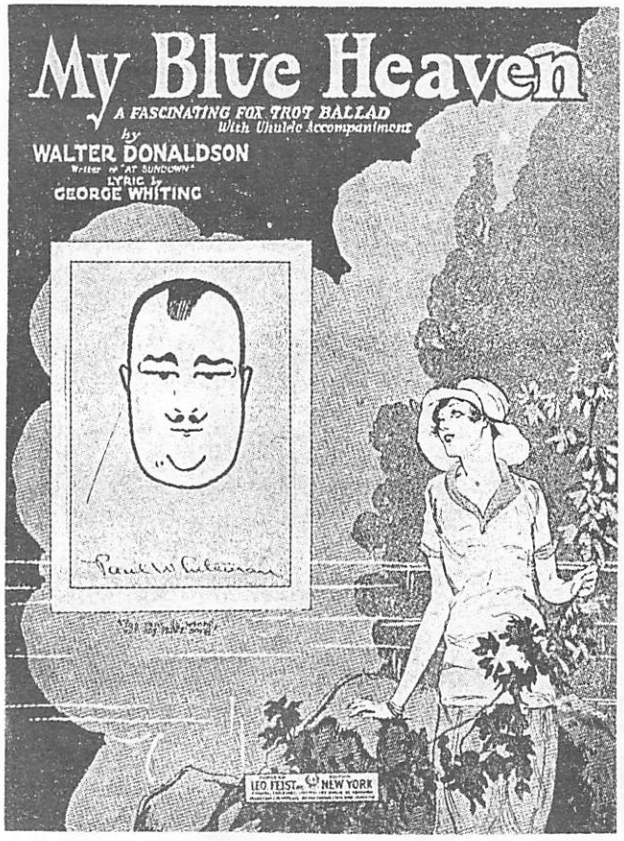

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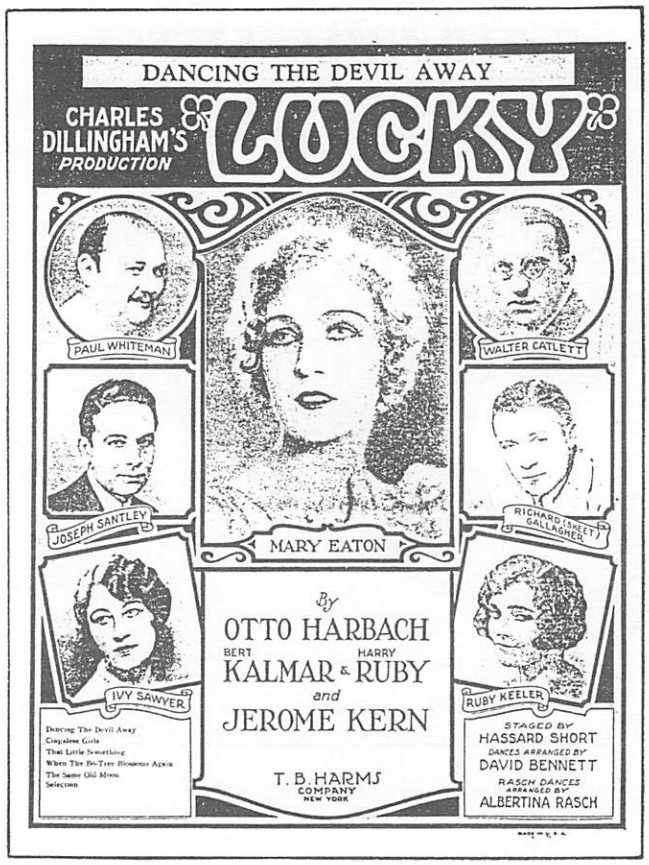
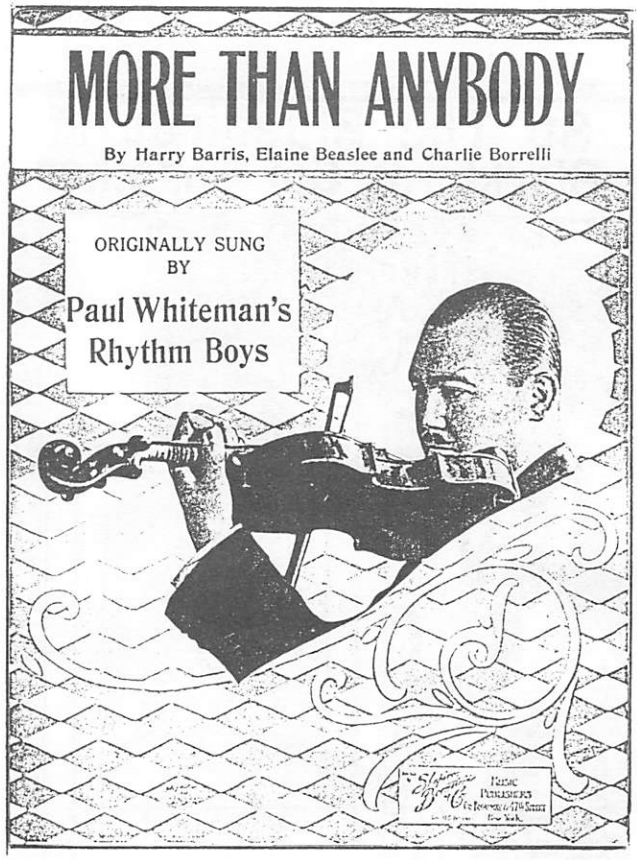
Bing Crosby made his Broadway debut in Charles Dillingham's production *Lucky* on Tuesday, March 22, '27. The show, which dealt with pearl thieves in Ceylon, starred Mary Eaton, with Whiteman's orchestra receiving next most prominent billing. Others in the cast included Joseph Santley, Ivy Sawyer, Richard "Skeets" Gallagher, Walter Catlett, Paul Everton, and Ruby Keeler. The score was divided between two songwriting teams: Jerome Kern and Otto Harbach, and Bert Kalmar and Harry Ruby. Direction was by Hassard Short, dances by David Bennett, and special choreography by Albertina Rasch.

Whiteman's band and Bing appeared in a New York City cabaret sequence late in Act. Two. Five numbers were included, with vocals in part by Bing and Al Rinker. The sequence concluded with "Rhapsody in Blue." Whiteman's contingent performed its own specialty material rather than the songs from the official score, which was rather poor. *Lucky* ran for only seventy one performances;

Miles Kreuger in *Films in Review*—January, 1978





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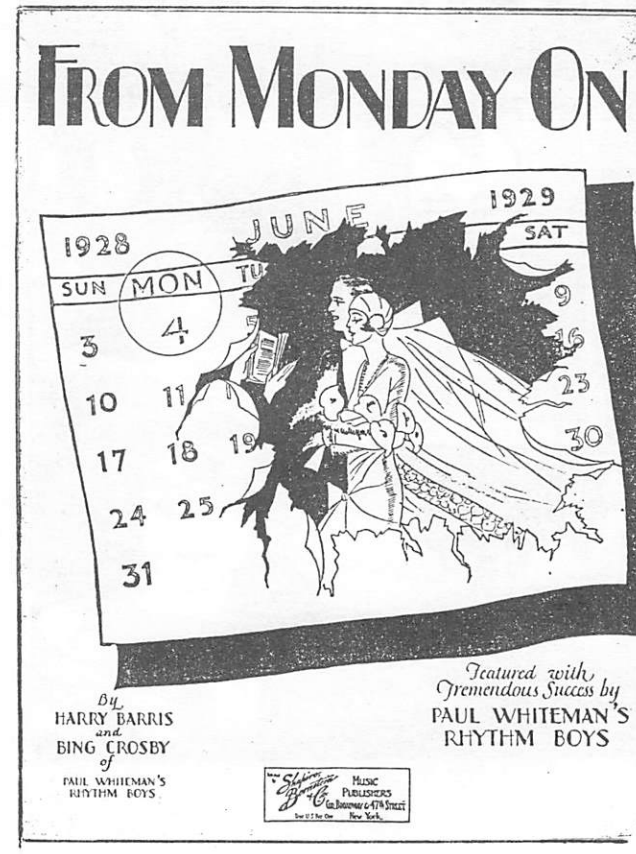

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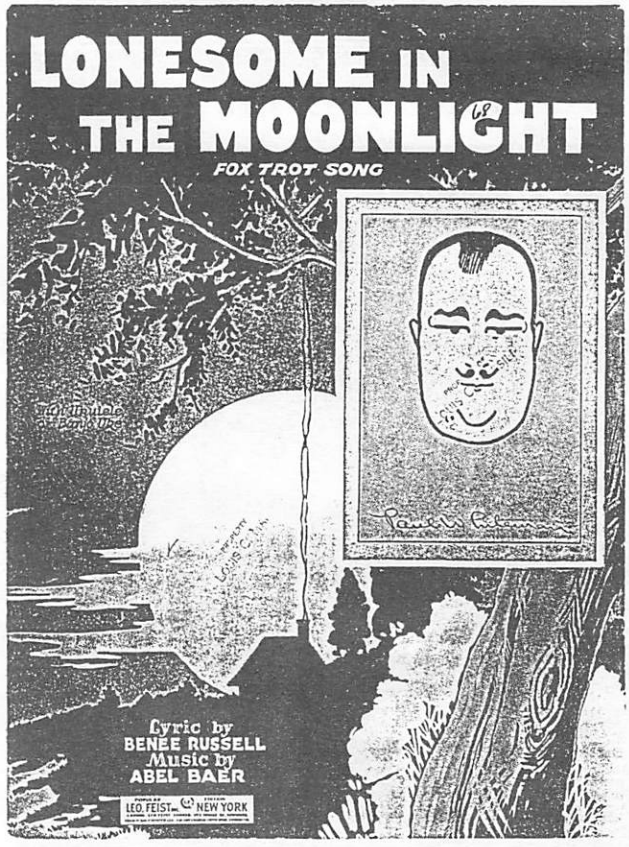

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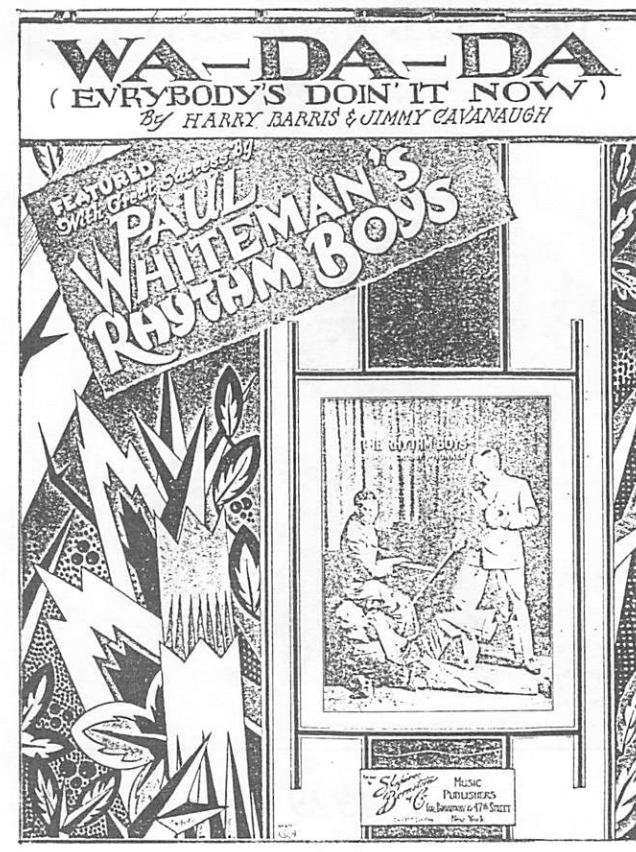

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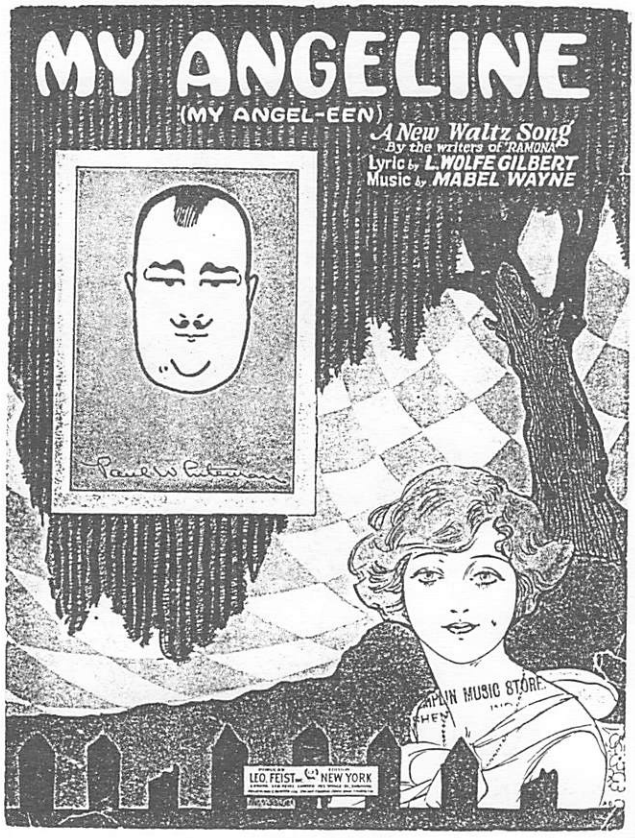

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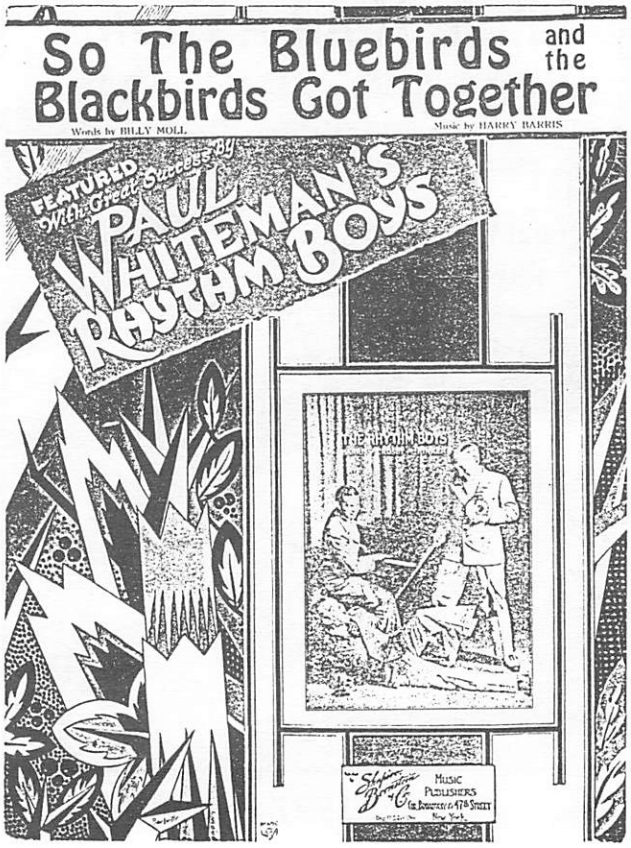

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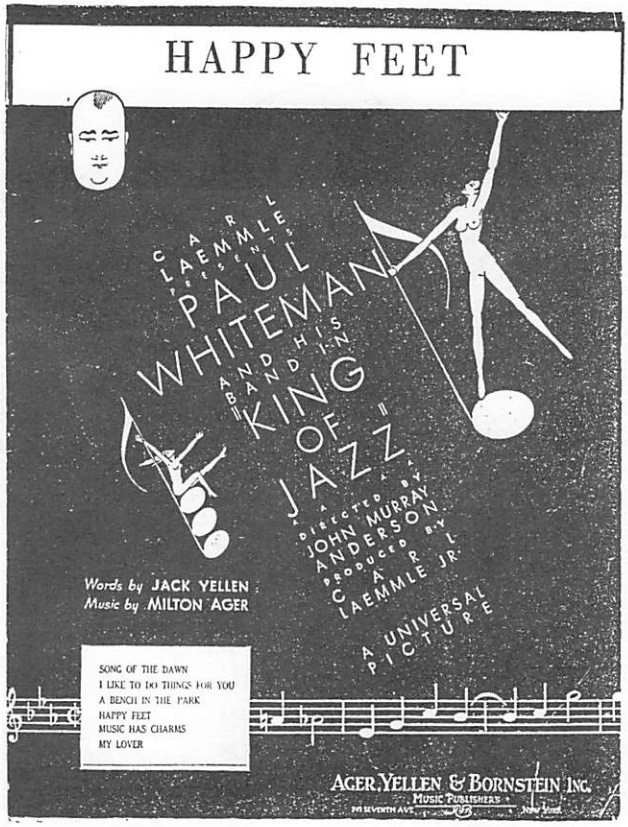

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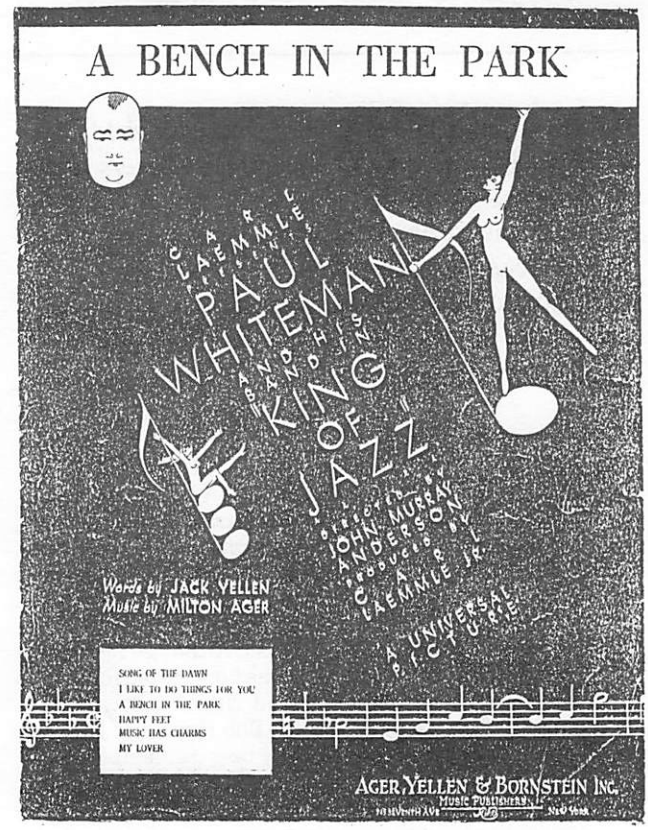

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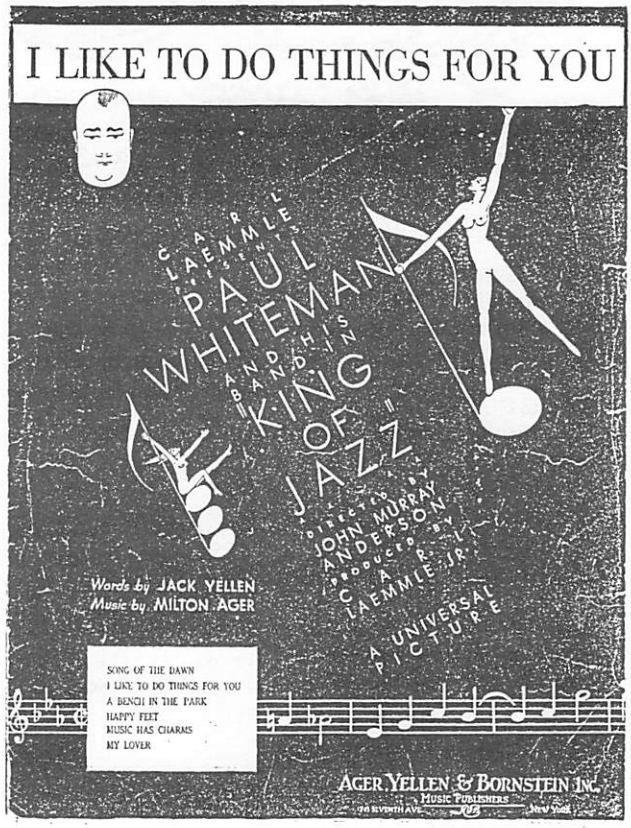

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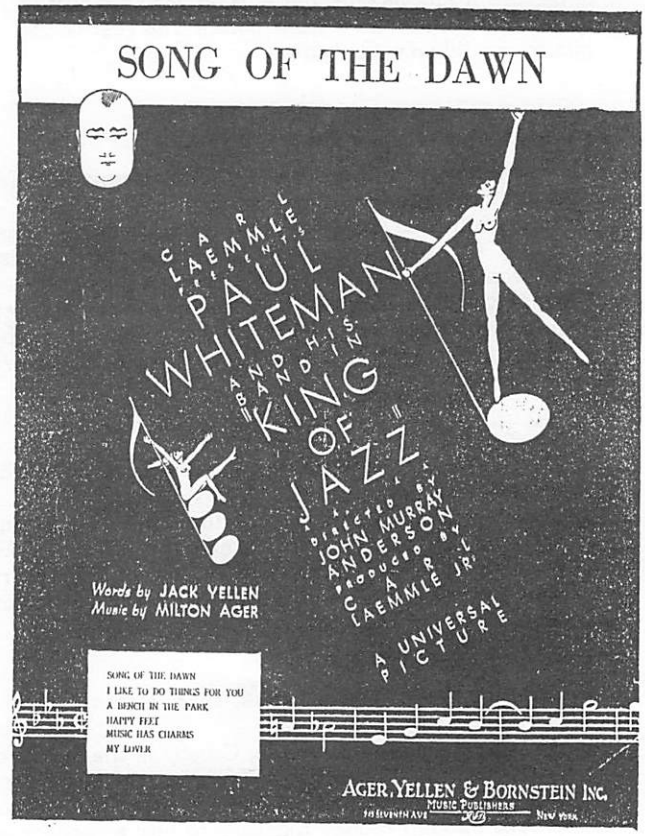

1930

ROLE CALL

A book published in 1990 with the unwieldy title of *Movie Characters of Leading Performers of the Sound Era,* by Robert and Gwendolyn Nowlan, contains this rather jaundiced overview of Bing's career. Please feel free to disagree. The pictures are newspaper clippings from the 1930's.

CROSBY, BING

(Harry Lillis Crosby, 1903–1977)

Certainly not one of the most talented of entertainers, Bing Crosby was nevertheless one of the best liked. As a crooner he sold millions of records and enjoyed success and popularity both on radio and television. In the movies he was at his best in light comedies or misty, sentimental melodramas. Although he won an Oscar for GOING MY WAY and was nominated for others in THE BELLS OF ST. MARY'S and THE COUNTRY GIRL, it is for the "road pictures" with Bob Hope and Dorothy Lamour that Crosby will be best remembered. In these he played a delightful con man ready to sell his none-too-bright partner down the road at a moment's notice. Perhaps the greatest compliment that can be paid to Crosby is that he made many second-rate movies enjoyable. His relaxed manner carried over to his own preference for his movies: "My favorite kind of picture would be one that opened with me sitting in a rocking chair on a front porch. The rest of the picture would be what I saw."

KEY ROLES

Tom Grayson / MISSISSIPPI, 1935, Paramount, d-A. Edward Sutherland.

In this musical version of Booth Tarkington's "Magnolia," Crosby is an outcast in the Old South because he won't fight duels. He gets a job on a riverboat as a singer, redeems his reputation, wins Joan Bennett, and sings Rogers and Hart songs such as "Down By the River" and "It's Easy to Remember (But So Hard to Forget)."

Billy Crocker / ANYTHING GOES, 1936, Paramount, d-Lewis Milestone.

Crosby woos English heiress Ida Lupino, stowing away on an oceanliner to be near her in this Cole Porter musical. Unfortunately for Crosby, Ethel Merman got the Porter songs and he had to settle for tunes by other composers.

Joe Beebe / SING, YOU SINNERS, 1938, Paramount, d-Wesley Ruggles.

In his first semi-serious role, Crosby is the feckless brother of hard-working Fred MacMurray. An unsuccessful gambler, Crosby keeps the two broke until he scrapes enough money together to buy a racehorse who wins a big race. Crosby also sings the unforgettable "Small Fry" to 13-year-old Donald O'Connor.

BING CROSBY PRACTICED FOR 2 WEEKS TO LEARN TO 'ROLL HIS OWN' FOR HIS PART IN "RHYTHM ON THE RANGE"..

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Josh Mallon / ROAD TO SINGAPORE, 1940, Paramount, d-Victor Schertzinger.

In the first and most controlled film in the Road Pictures series, Crosby is a rich young man who runs away from his father and fiancée to take a footloose trip to Singapore with Bob Hope. There they compete for native girl Dorothy Lamour, and Crosby sings "Too Romantic."

Jeff Lambert / BIRTH OF THE BLUES, 1941, Paramount, d-Victor Schertzinger.

When Crosby bails out trumpet player Brian Donlevy from jail, they put together the hottest Dixieland band in New Orleans. The songs include the title number, Johnny Mercer's "The Waiter, the Porter and the Upstairs Maid," and classics like "St. Louis Blues" and "St. James Infirmary."

Jim Hardy / HOLIDAY INN, 1942, Paramount, d-Mark Sandrich.

After breaking up with his partner (Fred Astaire), Crosby buys a Connecticut farmhouse and converts it into a nightclub open only on holidays. Irving Berlin wrote 13 songs for the film, including "White Christmas" (Crosby's biggest seller) and "Be Careful, It's My Heart."

Jeff Peters / ROAD TO MOROCCO, 1942, Paramount, d-David Butler.

Crosby and Hope were at the peak of their ad-libbing abilities in this story about finding a captive princess (Lamour) in an Arabian palace. Crosby warbles "Moonlight Becomes You."

Father Chuck O'Malley / GOING MY WAY, 1944, Paramount, d-Leo McCarey.

Crosby is a laid-back priest sent to a financially troubled parish to replace its crusty old pastor (Barry Fitzgerald). It's a sloppy, sentimental piece but it sat well with audiences during the war years. Crosby sings "Swinging on a Star," which won an Academy Award for Best Song for Johnny Burke and James Van Heusen.

Father Chuck O'Malley / THE BELLS OF ST. MARY'S, 1945, RKO, d-Leo McCarey.

The affable priest is back, gently dueling with Ingrid Bergman, the mother superior of his new parish's parochial school. Together they get stingy Henry Travers to donate his new building to replace the crumbling school. Crosby sings the Oscar-nominated song by Burke and Van Heusen, "Aren't You Glad You're You?"

Johnny Adams / BLUE SKIES, 1946, Paramount, d-Stuart Heisler.

In this Irving Berlin musical, Crosby and Fred Astaire are occasional partners who both want the same girl (Joan Caulfield). Crosby sings "You Keep Coming Back Like a Song" and, with Astaire, "A Couple of Song and Dance Men."

Hank Martin / "Sir Boss" / A CONNECTICUT YANKEE IN KING ARTHUR'S COURT, 1949, Paramount, d-Tay Garnett.

When Connecticut blacksmith Crosby is accidentally knocked out, he wakes up at the time of King Arthur, where his modern knowledge earns him the title of Sir Boss, the love of Rhonda Fleming, and the hatred of Merlin and others. His tunes include "Busy Doing Nothing."

Bob Wallace / WHITE CHRISTMAS, 1954, Paramount, d-Michael Curtiz.

Crosby and Danny Kaye bring together all the ex-soldiers who served with them in World War II under the command of Dean Jagger to hold a benefit show to save Jagger's mountain resort from foreclosure. Yes, Crosby sings the title song.

Frank Elgin / THE COUNTRY GIRL, 1954, Paramount, d-George Seaton.

In a story that in some ways parallels his own, Crosby is a washed-up, alcoholic singer who, with the help of his wife (Grace Kelly) and a Broadway director (William Holden), tries to make a comeback. He's scared. "You don't know what it's like to stand out there on the stage all alone, with the whole show on your shoulders. If I'm no good, the show's no good! I've got the future of one hundred people in my hand—this hand! This hand!" Having once had something of a drinking problem himself, Crosby may have really known the feeling.

C. K. Dexter-Haven / HIGH SOCIETY, 1956, MGM, d-Charles Walters.

In this musical remake of THE PHILADELPHIA STORY, Crosby comes back to Newport, Rhode Island, on the weekend of his ex-wife's (Grace Kelly) second marriage. After clowning around with Frank Sinatra and Louis Armstrong, he wins her back and walks away with another hit, "True Love" by Cole Porter.

Bing Crosby is a singing and romantic man in "Doctor Rhythm," at the Newman Theater. The fun-making of Beatrice Lillie contribues a high light to the production.

OTHER ROLES

1930: *band singer* / KING OF JAZZ; *band singer* / REACHING FOR THE MOON. **1931:** *band singer* / CONFESSIONS OF A CO-ED. **1932:** *Bing Hornsby* / THE BIG BROADCAST. **1933:** *Prof. Frederick Danvers* / COLLEGE HUMOR; *Eddie Bronson* / TOO MUCH HARMONY; *Bill Williams* / GOING HOLLYWOOD. **1934:** *Steve Jones* / WE'RE NOT DRESSING; *Paul Lawton* / SHE LOVES ME NOT; *J. Paul Jones* / HERE IS MY HEART. **1935:** *Gilbert Gordon* / TWO FOR TONIGHT. **1936:** *Jeff Larrabee* / RHYTHM ON THE RANGE; *Larry* / PENNIES FROM HEAVEN; *guest* / THE BIG BROADCAST OF 1936. **1937:** *Tony Martin* / WAIKIKI WEDDING; *Lefty Boylan* / DOUBLE OR NOTHING. **1938:** *Dr. Bill Remsen* / DR. RHYTHM. **1939:** *Lucky Lawton* / PARIS HONEYMOON; *Denny Martin* / EAST SIDE OF HEAVEN; *Larry Earl* / THE STAR MAKER. **1940:** *Buzz Blackwell* / IF I HAD MY WAY; *Bob Sommers* / RHYTHM ON THE RIVER. **1941:** *Chuck Reardon* / ROAD TO ZANZIBAR. **1942:** *cameo* / MY FAVORITE BLONDE; *guest* / STAR-SPANGLED RHYTHM. **1943:** *Dan Emmett* / DIXIE. **1944:** *Johnny Cabot* / HERE COME THE WAVES; *cameo* / THE PRINCESS AND THE PIRATE. **1945:** *Duke Johnson* / ROAD TO UTOPIA; *guest* / DUFFY'S TAVERN; *voice* / OUT OF THIS WORLD. **1947:** *guest* / VARIETY GIRL; *cameo* / MY FAVORITE BRUNETTE; *Dr. James Pearson* / WELCOME STRANGER; *Scat Sweeney* / ROAD TO RIO. **1948:** *Virgil Smith* / THE EMPEROR WALTZ. **1949:** *Joe Mulqueen* / TOP O' THE MORNING. **1950:** *Dan Brooks* / RIDING HIGH; *Paul Merrick* / MR. MUSIC. **1951:** *Pete Garvey* / HERE COMES THE GROOM. **1952:** *Jordan Blake* / JUST FOR YOU; *George Cochran* / ROAD TO BALI; *cameo* / THE GREATEST SHOW ON EARTH; *cameo* / SON OF PALEFACE. **1953:** *Bill Wainwright* / LITTLE BOY LOST; *cameo* / SCARED STIFF. **1956:** *Bill Benson* / ANYTHING GOES. **1957:** *Earl Carleton* / MAN ON FIRE. **1959:** *Father Conroy* / SAY ONE FOR ME; *cameo* / ALIAS JESSE JAMES. **1960:** *Harvey Howard* / HIGH TIME; *guest* / LET'S MAKE LOVE; *guest* / PEPE. **1962:** *Harry Turner* / THE ROAD TO HONG KONG. **1964:** *Allen A. Dale* / ROBIN AND THE SEVEN HOODS. **1966:** *Doc Boone* / STAGECOACH. **1971:** *Dr. Cook* / DR. COOK'S GARDEN. **1972:** *cameo* / CANCEL MY RESERVATION. **1974:** *host / narrator* / THAT'S ENTERTAINMENT!

Bing Crosby: The Final Chapter

By Greg Van Beek and David Lobosco

Many people remember Bing at the height of his popularity in the forties—and justly so. However, many of Bing's greatest songs and triumphs came much later as he neared the end of his life. The year 1975 could be called his "comeback" year. Not that he was ever really out of the entertainment business, —he was just not as active as he once was. The rare lung fungus Bing contracted after the Christmas holiday of 1973 and his subsequent hospitalization and surgery seemed to make him think about his own mortality. Almost immediately following his convalescence he seemed more determined than ever to "get back in action and open the old pipes up again."

In October 1974 Bing got together in Los Angeles with his old friend Johnny Mercer and recorded two songs with producer Ken Barnes and the Pete Moore orchestra. It was the first time Bing and Johnny had recorded since the forties, and these were Mercer's last recordings. He died in 1976. These two songs were released with ten other tunes recorded in London in February 1975. Bing personally rewrote much of the lyrics to reflect on his own life, a lot like Frank Sinatra's "My Way." The title song of *That's What Life Is All About* as well as the whole album sold well in America and was a chart topper in England. (United Artists LA-554-G).

In January 1975 Bing went into a Los Angeles recording studio and with the great jazz pianist Paul Smith's orchestra recorded at Bing's own expense a dozen songs with a southern theme. The album, *A Southern Memoir,* was more widely circulated in England than in the U.S.A. and is now one of more difficult albums to find (London SHU-8489).

Bingo Viejo, an album of Spanish songs, came next. It was the second LP that Bing made with Paul Smith, and although Bing was in fine voice, it wasn't up to par with the previous "southern" album. Ken Barnes has criticized one of the songs, "Spanish Eyes," by saying that the song is "unquestionably one of the greatest mistakes of his career, a real clanger to stand alongside 'Night and Day' from 1944" (London SHU-8499, Anahuac INT-3901).

For the rest of Bing's recording career, he recorded primarily for United Artists. His first record for that company and the beginning of his long association with Ken Barnes came with the album *That's What Life Is All About,* mentioned above.

Reuniting with Johnny Mercer proved to be popular, so Bing followed it up with a reunion with Fred Astaire. The album was called *A Couple of Song and Dance Men* and featured the first recordings Bing and Fred had done together since 1946. The two entertainment geniuses always were good friends, but Bing's laid-back attitude

toward recording often annoyed Fred, who was a constant rehearser. Bing could record a song after listening to it once, while Fred needed the practice he was used to having as a dancer. The album was good, but many critics say that Fred topped Bing on the whole disc. One obvious exception was the song "Pick Yourself Up." The song was supposed to end simply, but Bing ad libbed a whole string of funny lines which surprised Astaire. The outcome was yet another magical Crosby moment. (United Artists LA-588-G).

In September 1975 Bing went to the studios of the Decca Record Company in London and recorded Mark Twain's classic *The Adventures of Tom Sawyer,* which was issued on three LP's (Argo ZSW 561/3).

The album *At My Time of Life* was billed as "Bing's 50th anniversary salute to fifty years of show hits." The title song, another song that sums up Bing's philosophy, was recorded in Los Angeles in January of 1976. The rest of the album had been recorded in February 1975 during the London sessions that gave us *That's What Life Is All About.* "Hello Dolly" was recorded in a single take, and "Great Day" was originally recorded by Bing in 1929.

Bing went back to the Decca studios in London in July 1976 to record the *Feels Good, Feels Right* album with the Alan Cohen orchestra. (London PS-679).

Bing returned to performing live in 1976, after 45-odd years away from the stage. Show business history was made, and each performance was sold out. Critics agreed that Bing, at 73, was better than ever, and an album,

Bing Crosby Live at the London Palladium, was taped at his performance there. The album had many memorable moments, from Bing and Rosemary Clooney's duet of "On a Slow Boat to China" to ballads like "Send in the Clowns." On the song "The Way We Were" Bing mistakenly sang "memories *cloud* the corners of my mind" instead of *light.* The word *light* was re-recorded and dubbed in. (K-Tel NE-951).

On September 12, 1977 Bing started to record what would be his last commercial album, his pet project, *Seasons.* Ken Barnes noted that Bing was "more inspired and dedicated than usual." He posed for the album cover only days before he died. Photographers were hired to photograph Bing in several poses dealing with the four seasons. Bing disliked the idea and wanted the album cover to be a painted portrait. A compromise was reached, and he agreed to be photographed—dressed as he was. Three days later Bing was dead. (Polydor PD-1-6128).

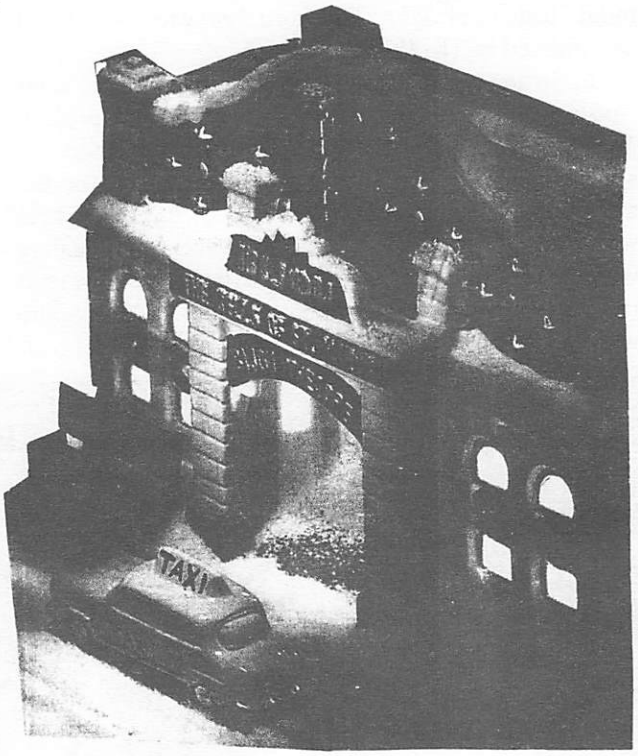
At the time of his death, Bing was negotiating a recording contract with Polydor. It would have been much like the contract Bing had with Reprise in the sixties, or even like the one with Decca decades earlier.

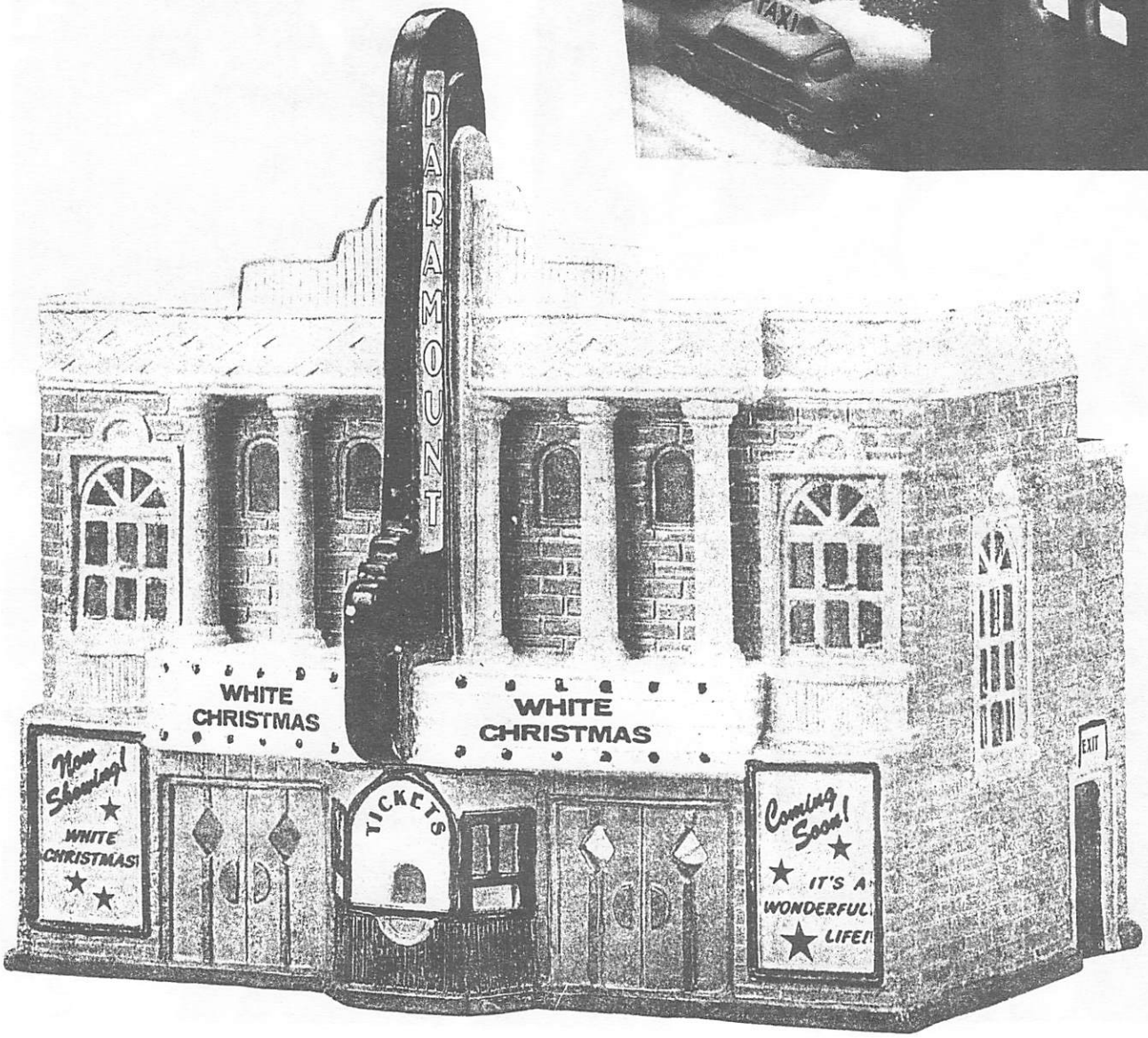
Bing was planning his first album with Bob Hope and a possible second album with Fred Astaire. Sadly, it never happened, but we should be thankful for these last great recordings of Bing Crosby. He was happy doing what he liked to do best, and after all isn't that what life is all about?

Editor's Note: After Bing's death the BBC put a period to this final chapter by issuing an LP, *Bing—the Final Chapter,* containing 8 songs recorded by Bing for a radio show three days before his death. Some earlier material was also included. (BBC 22398).

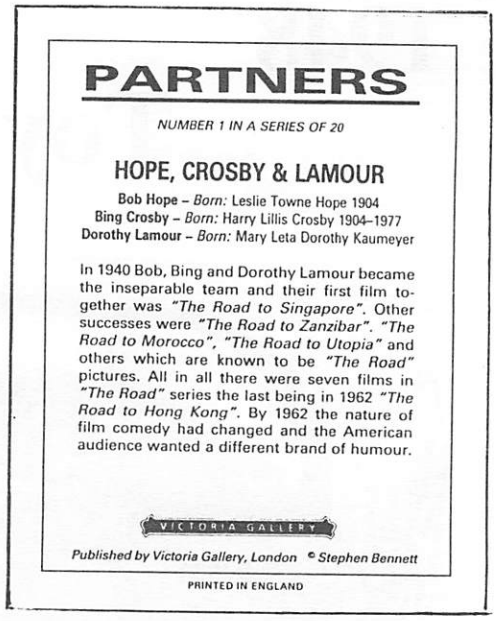
MORE CROSBY COLLECTIBLES

Pictured on this page are two lighted, ceramic movie theaters where Bing's movies are always playing. On the right is the Bijou Theater from the movie *It's a Wonderful Life,* which is showing *The Bells of St. Mary's* (another RKO production). It was available as part of a Christmas promotion at Target department stores. The Paramount Theater is from the Snow Village Collection made by Department 56, Inc. Look for it year round in larger gift stores. It looks great under the Christmas tree!





BOB HOPE, DOROTHY LAMOUR & BING CROSBY



PARTNERS

NUMBER 1 IN A SERIES OF 20

HOPE, CROSBY & LAMOUR

Bob Hope – *Born:* Leslie Towne Hope 1904
Bing Crosby – *Born:* Harry Lillis Crosby 1904–1977
Dorothy Lamour – *Born:* Mary Leta Dorothy Kaumeyer

In 1940 Bob, Bing and Dorothy Lamour became the inseparable team and their first film together was *"The Road to Singapore"*. Other successes were *"The Road to Zanzibar"*. *"The Road to Morocco"*, *"The Road to Utopia"* and others which are known to be *"The Road"* pictures. All in all there were seven films in *"The Road"* series the last being in 1962 *"The Road to Hong Kong"*. By 1962 the nature of film comedy had changed and the American audience wanted a different brand of humour.

VICTORIA GALLERY

Published by Victoria Gallery, London © Stephen Bennett

PRINTED IN ENGLAND

Above is the first card in a 20-card set from England portraying legendary movie teams. Below left is an enlargement of a Bing Crosby postage stamp issued in 1992 by the Grenada Grenadines down in the West Indies. His is one of a series commemorating the U.S.O's 50th anniversary and obviously geared towards the philatelical market abroad. Last on the page is another building—a ceramic record shop with Bing's likeness and a poster for the song "White Christmas" in the front window. It was part of Christmas Valley's Fabulous 50s Main Street Collectors Series and was available at Frank's Nursery Stores during the holidays.

M.S.

1948
Toy Jukeboxes

BING CROSBY'S

JUNIOR JUKE

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- *16" High – 13" Deep – 14" Wide
- *AC Only

CHICAGO, Nov 20, 1948 – Christmas is just around the corner, and for many children, this Christmas will be juke box time. The Ideal Novelty & Toy Company, New York, is introducing, via retail markets throughout the United States, a Junior Juke Box which was developed by the Bing Crosby Research Foundation.

Instrument stands 16 inches high and is molded of colorful plastic. It has a metal cabinet with a light-up plastic front. As a record is placed on its turntable, the interior of the juke box lights up, with one of the lights a flasher to help the display. The juke box is listed for about $30, and offers full tone and volume control. It is an electronic, 2-tube phono and features a four-inch speaker.

Introduced in November of 1948, the 78 rpm playing Bing Crosby Junior Juke is the most popular toy jukebox among collectors at this time. There were others; in January of 1948, Amphion, Ltd., announced a portable-type electric player that came equipped with a coin chute that accepted coins up to a quarter. The motor would stop at the end of each record and required another coin to restart. The coin box served as a savings bank and could be locked. None of these have turned up in recent years. Like many other firms, maybe only a prototype was built and perhaps they were never put on the production line. On the next page, we are showing two other toy jukeboxes that were produced – but none are as highly valued as the Bing Crosby Junior Juke.

From a collector's magazine; courtesy of Dennis Dodel, who does such a fine job of printing BINGANG for us. W.M.

78S AND TOUPEES

Gonzaga's awash in memories of Bing

By JIM KLOCKOW
The Associated Press, Spokane, Wash.

Bing Crosby's monogrammed pajamas, socks and a ripe, musty T-shirt rest on beige metal shelves next to 15th-century volumes, bound in cracking leather, of the works of Bruno Psalter and first edition Dickens.

Hair pieces once worn by the crooner sit with a Stretch to Health fitness device endorsed by Crosby, part of a collection of 24,000 artifacts of Bing Crosby memorabilia now crowding the back room of Gonzaga University's special collections department.

The collection nearly doubled in size earlier this year when the Bing Crosby Historical Society in Tacoma closed because of declining membership and donated its materials to Gonzaga, where the singer once attended school. Gonzaga has become the repository of the world's largest collection of Crosby memorabilia, the school says.

The 50 boxes scattered among the shelves are crammed with newspaper clippings, photographs and copies of Life Magazine. They appear next to a clock fashioned out of Bing's hit record I Haven't Time to Be a Millionaire, and boxes of records, tapes, and the sheet music for Swingin' on a Star.

In more than 50 years in show business, Crosby recorded about 1,600 songs and acted in more than 100 movies.

The recent acquisition alone included some 180 videotapes, 700 audio tapes, about 100 books, 800 78-rpm records and 200 LP albums, 30 photograph albums, hundreds of individual photos and two bronze replicas of the Crosby statue in front of the university's Crosby Student Centre.

Although enthusiastic about her mission, special collections librarian Stephanie Edwards doesn't know exactly what to make of all the stuff.

"I never knew a thing about Bing Crosby," said Edwards, who is fast becoming an expert on the entertainer, who died in 1977 while golfing in Spain.

She has spent hours escorting newspaper reporters, biographers and television crews through the stacks of Crosby artifacts. She has answered questions on live radio shows from Canada to Burlington, VT., and had her picture taken while holding Crosby's toupees.

Their discovery among the stacks last year generated a small storm of media interest. Movie producers forced Crosby to wear the hair pieces, which he referred to not-so-affectionately as "scalp doilies," Edwards said. "He was kind of a shy person."

Born Harry Lillis Crosby in Tacoma in 1903, Crosby's family moved to Spokane three years later. He graduated from Gonzaga High School and entered Gonzaga, but left before graduating to pursue a singing career.

After leaving for Hollywood, Crosby kept strong ties with the university and the city of Spokane. He insisted at one point on having Gonzaga produce the Bing Crosby Edsel Show.

That project netted the university nearly enough money to build the former Crosby Library, now called the Crosby Student Centre. The remainder was raised through donations from Crosby and others.

Although there are thousands of Crosby artifacts in the collection, it is not comprehensive. Edwards contends, "We've got a good start on documenting his life," but the collection would be more complete if it contained more of Crosby's personal papers, which are believed to be in the hands of the late singer's estate.

The Hollywood publicity image of Crosby has become tarnished in the last decade, with the publication of biographies that alleged he was abusive to children of his first marriage.

Even those unflattering portraits, in books and magazines, are part of the collection, Edwards said.

Editor's Note: Frank Whittaker sent us this article from the *Calgary Herald* of September 5, 1993.

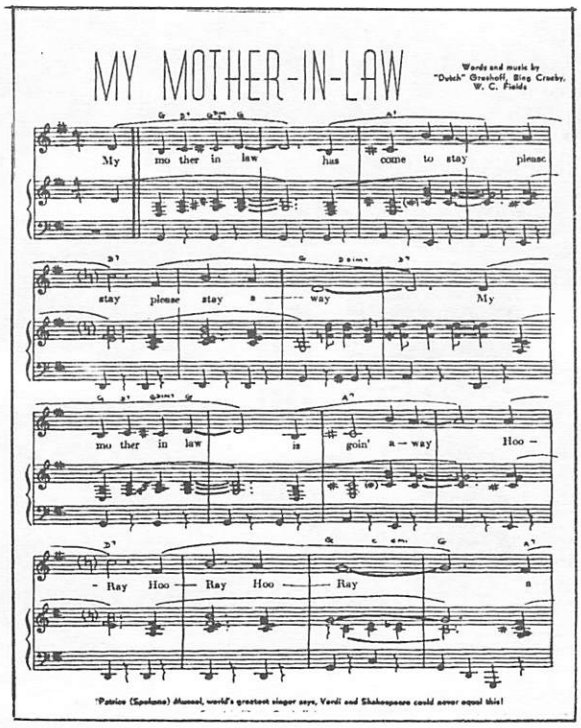
Bing Crosby and Judy Garland Discography

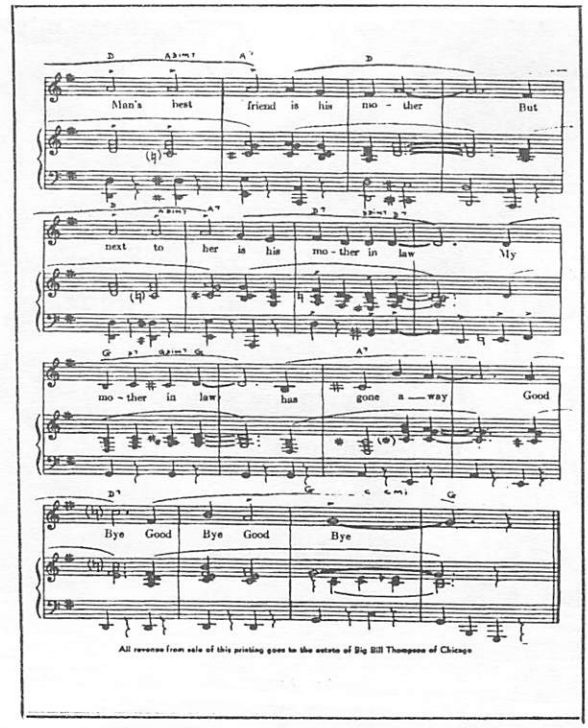
July 31, 1944 Joseph Lilley Orch.
Mx. L-3485-A
You've Got Me Where You Want Me
Decca 23410 (78); Decca. 28210 (78 or 45)
Mx L-3486-A-B
Mine
Decca 23804 (78, Take B); 28210 (78/45, Take A).

March 9, 1945 Joseph Lilley Orch.
Mx. L-3750
Connecticut
Decca 23804 (78)
Mx. L-3751-A
Yah-Ta-Ta, Yah-Ta-Ta
Decca 23410 (78);

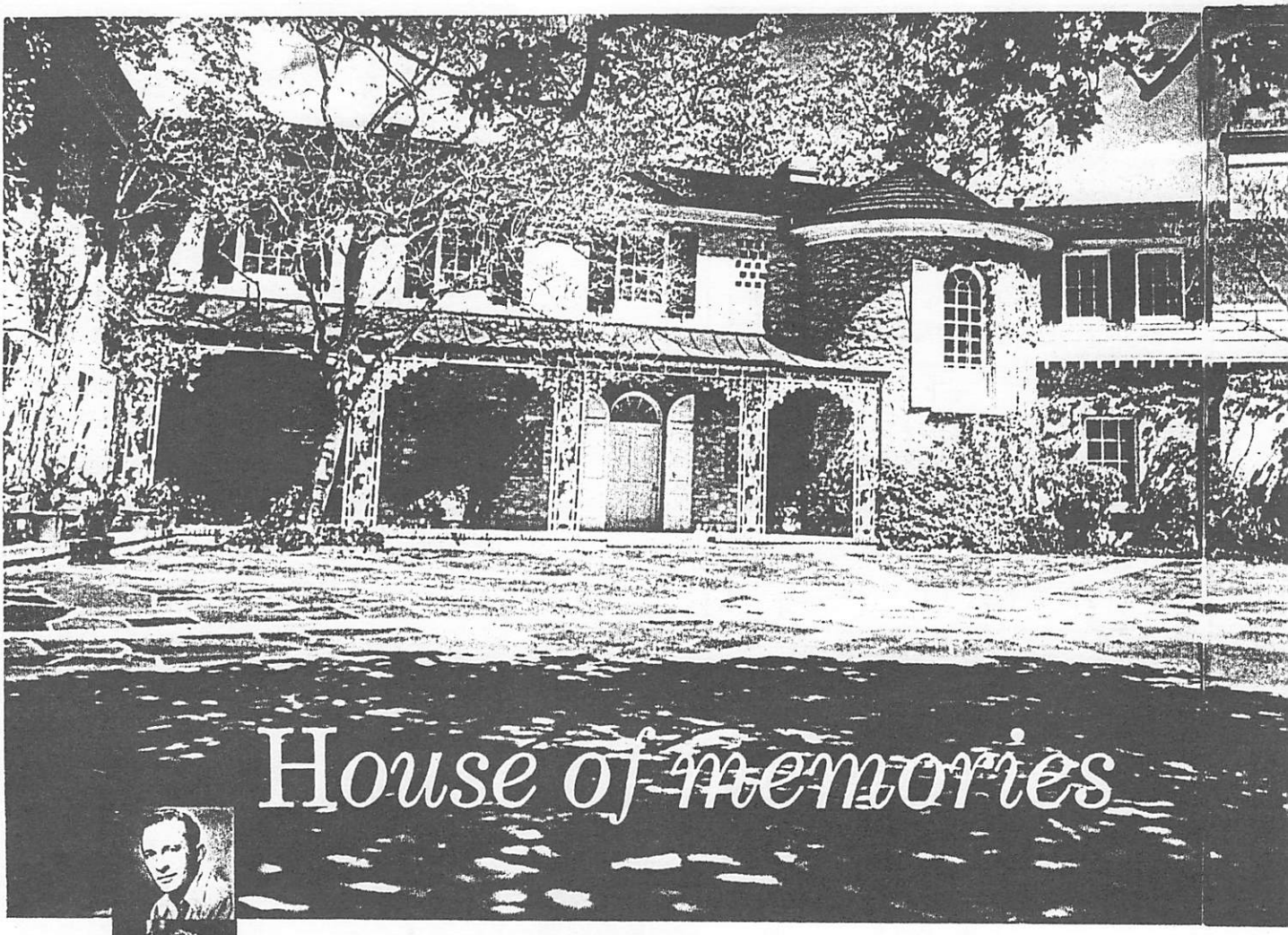
NOTE: Bing Crosby and Judy Garland also appeared on the United Artist LP UX5-54/UXL-4, titled *Three Billion Millionaires.* Bing sang "Tower of Babel" and Judy did "One More Lamb." This album was billed as "the first musical comedy ever created expressly for the record medium."

Although she's one of our youngest members, Marilee Stankowski of Milwaukee has put together a rather impressive Bing Crosby sheet music collection. Amongst her treasures is this most unusual copy of a song listing Bing and W. C. Fields as composers! Apparently it was put out as a fund raiser for the Spokane Athletic Round Table. I can find no mention of Dutch Groshoff in any Bing biographies or books on Spokane in my library, but I assume he was a Spokane friend or contemporary.





As you can see, the music has no copyright date, but it was probably 1943. The back cover mentions Bing's 1943 house fire and the fact that the club's 1944 dues will need to be paid. M.S.



House of memories

The Crosbys lived here with much laughter, and many dreams, and a gracious ease. These are the first pictures ever taken inside their house. They may also be the last.

by Marva Peterson

Caroline Dawson's series on Bing's homes continues with this article on the Holmby Hills house.

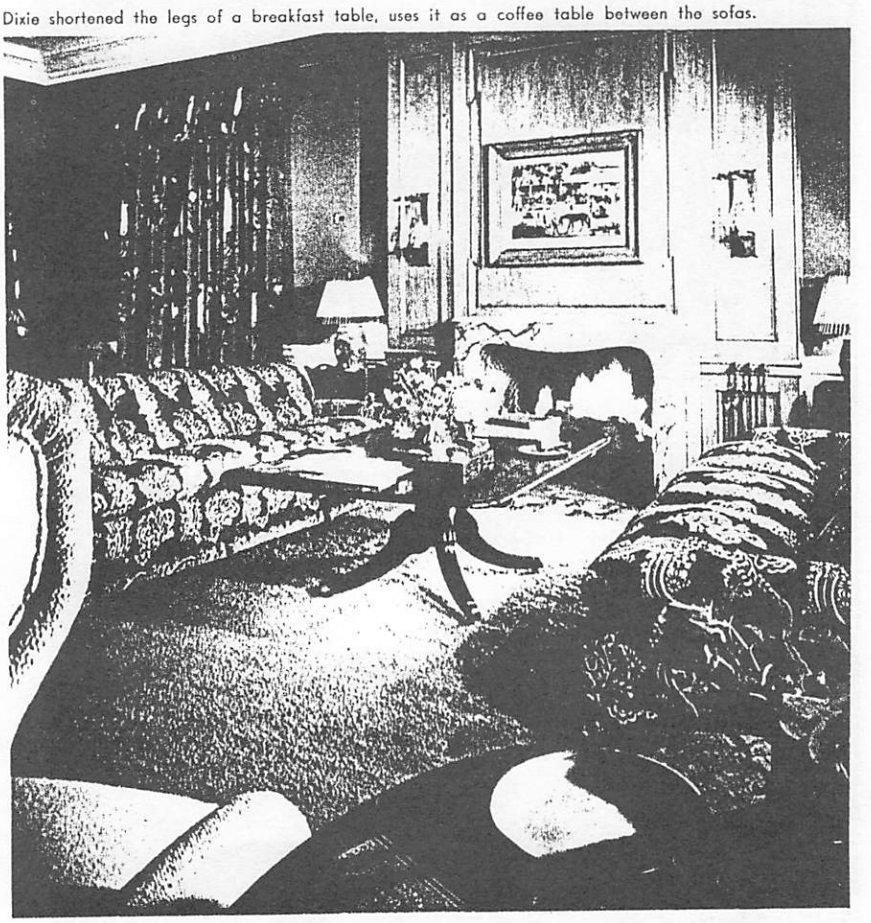
■ They've been living in their Holmby Hills house for ten years—that's a lot of memories. They moved in when Gary was only seven, the twins were four, and Lindsay was two (The pictures at the left show how the boys and their folks look today. The kids grew up there; they played baseball in the living room, left for school and vacations, but always came back. There were good times, funny times, sad times, and the house grew mellow with them.

Now some say that the Crosbys are separating. Only the Crosbys know what their immediate future holds. The house may remain as it was with the same people in it; the house may be changed, but already it has a history, a history of family life.

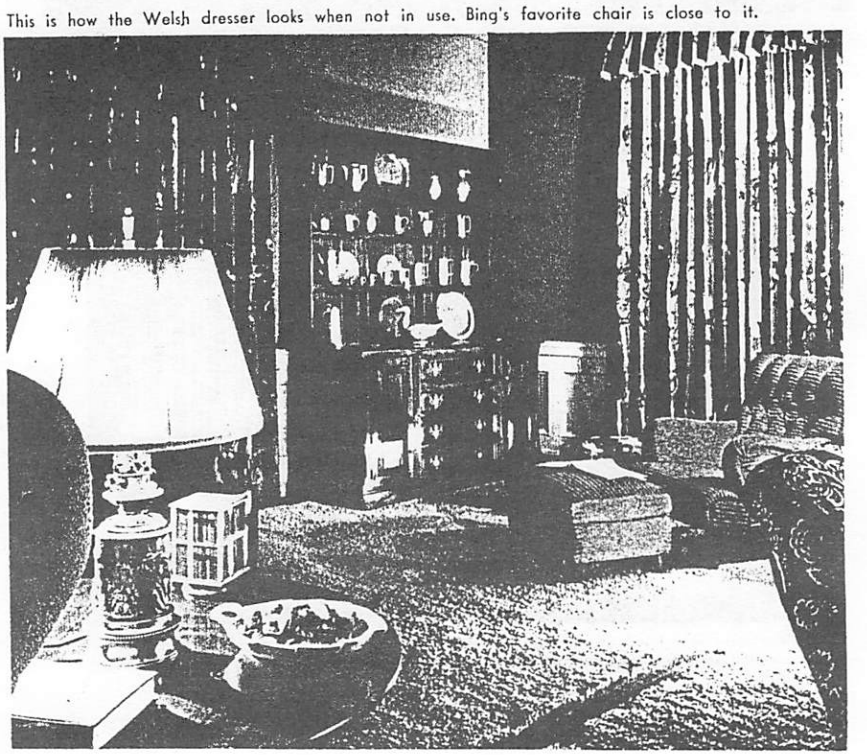
Bing Crosby always took kidding about a lot of things—his hair, or lack of it; his clothes; his singing—"Do some work this week, Pop, or Gary won't give you an allowance," his oldest son might tell him.

But there's one subject that Bing doesn't like to have ribbed--that's his home. Even his script writers know that the house is forbidden gag territory. So much of the Crosby life has been made public property that the house

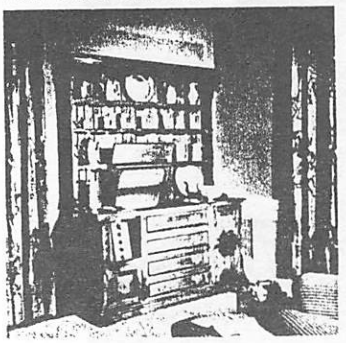
Dixie shortened the legs of a breakfast table, uses it as a coffee table between the sofas.



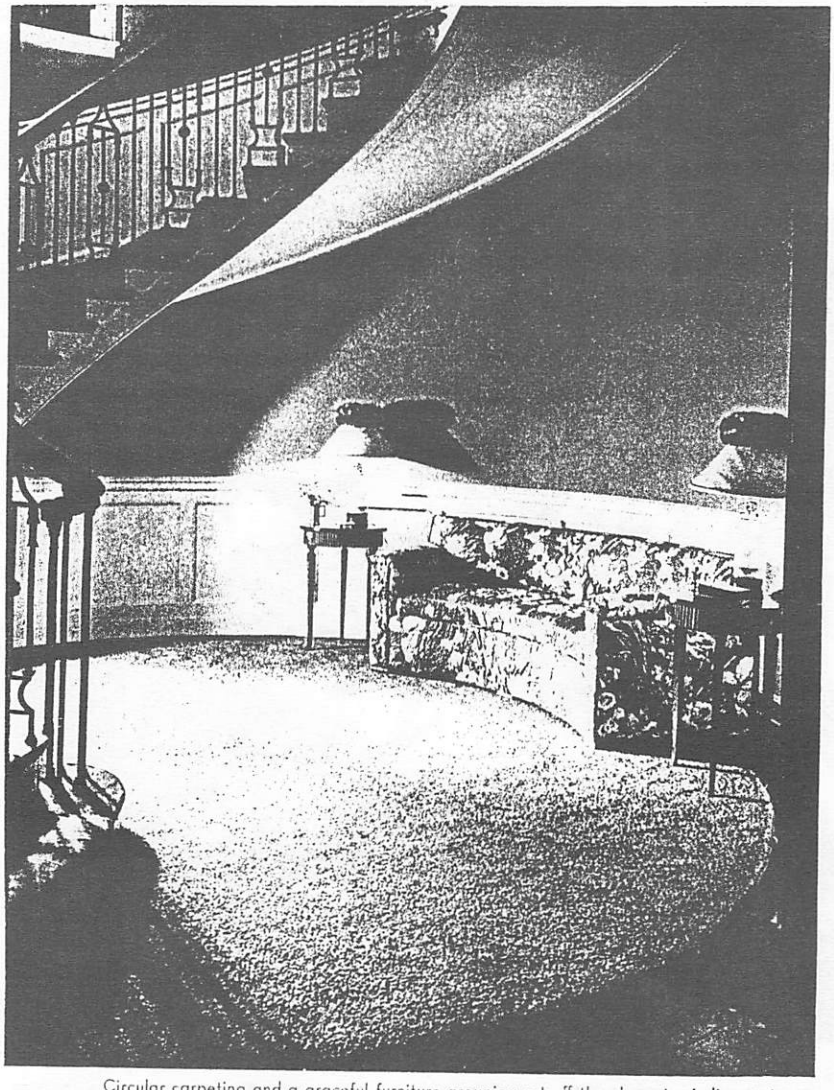
This is how the Welsh dresser looks when not in use. Bing's favorite chair is close to it.



Welsh dresser shelf lifts up for TV set.



A movie screen lowers from the cornice.



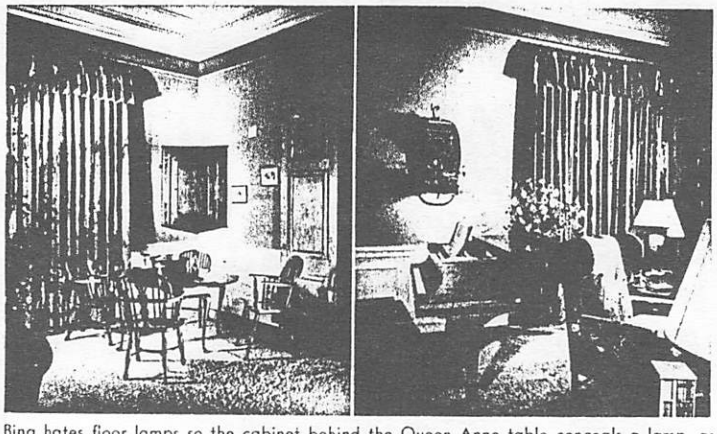
Circular carpeting and a graceful furniture grouping set off the elegant, winding stairway.

represents their last bit of privacy. The Crosbys don't give many parties and very few people have actually been inside the place.

The pictures on these pages may surprise some readers. Unlike Bing's flamboyant wardrobe, his home is simple, unaffected and comfortable. From the very beginning it was equipped for a family of four fun-loving boys and their comfort-loving father.

With the professional help of George Hall, one of Hollywood's finest decorators, Dixie worked long to make the house livable and lovable. It's a never ending job.

A year ago, for example, the boys decided that they must have a television set. Little Lindsay, the youngest, claimed, "We need it for professional purposes."



Bing hates floor lamps so the cabinet behind the Queen Anne table conceals a lamp, as does the antique lavabo over the piano. The family uses the table for cards and homework.

The spacious foyer with its antique lowboys is used

"Have you gotten your father's okay?" Dixie asked.

Lindsay smiled. "Not yet, but we're working on it."

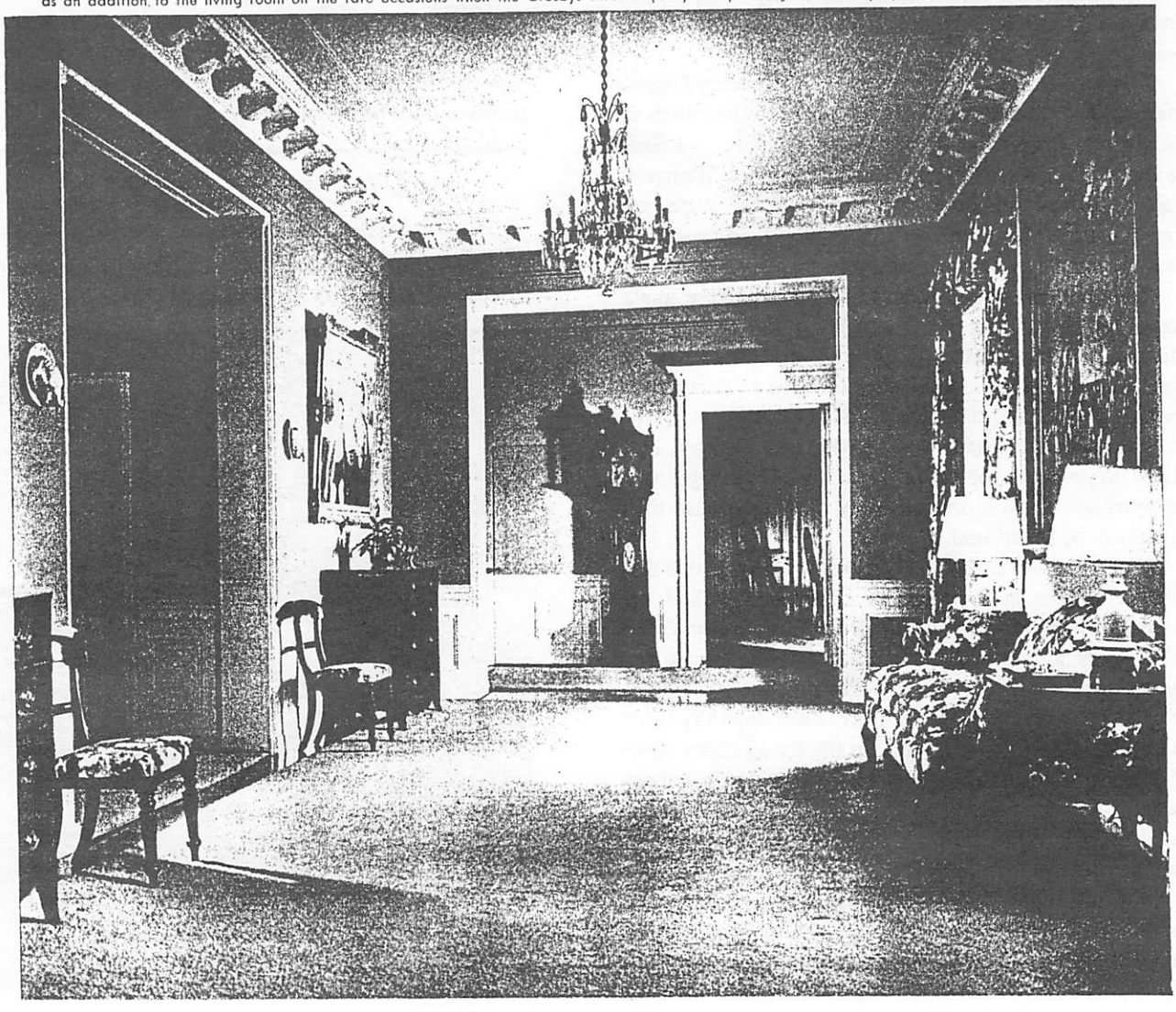
A few days later Lindsay was asking again. "Pop says we need one, too." That was enough for Dixie. She went to work. She had a television set installed in a cabinet that she knew would match the other antique pieces in the living room. As a result the Crosby TV set is cleverly concealed in a functional and extremely handsome Welsh dresser. The dresser contains all the media for an evening's entertainment. In addition to a TV set, it boasts a radio, phonograph, and motion picture screen.

(If you own a large cabinet or breakfront in your own home, you might very well adapt the idea. Rather than get a new piece of furniture for your TV set, perhaps you can build the set or have it built into something you've already got. Such a device will not only save you space but also money, since TV sets without cabinet and table are fairly reasonable.)

Dixie runs her home to please her men. When Bing says he'd like a lot of horse prints around the house—horse prints are what he gets. Dixie takes him at his word, and that's why practically every picture in the house features an equestrian study of sorts. The boys are getting older and if they ever decide to throw parties in the living room, Dixie's ready. The wall to wall carpeting there is actually three rugs that can be rolled back promptly for dancing.

Naturally, Dixie has a whim or two of her own. For example, she's always liked early American and English pewter. She set around collecting some. The rarer pieces are kept in cabinets, but most of the collection is scattered around the place in the form of ashtrays, flower

as an addition to the living room on the rare occasions when the Crosbys throw a party. Oil paintings of the boys (left wall) are by Paul Clemens.



vases, and fruit dishes.

The first impression you get as you step into the large entrance hall is one of limitless space. In this day of high construction costs where every square foot costs money, the mere existence of unused floor space is a luxury. In the Crosby pre-war house there's a lot of this sort of luxury. The halls are unusually wide; the doorways have double doors; the ceilings are over eleven feet high. The windows stretch from floor to ceiling, and the circular stairway (with a bannister fit for sliding) extends for two dozen steps.

Bing claims that when you have boys you either farm them out or get a house where they can grow and expand. "I've managed to do both," he explains.

During the summer the boys work on the cattle ranch outside of Elko, Nevada, and they really work regular cowboy hours and regular cowboy duties. They're paid small salaries. The rest of the year they go to school and spend what spare time they have in Holmby Hills.

Next to comfort or maybe because of it, Bing loves old, beautiful furniture. In fact, he collects antiques. He's not a stickler for any particular period or country. He simply buys what's pleasing to his eye. "After all," he says, "I'm the guy who has to live with the stuff and I'm the guy who pays for it. Dixie and I buy what we like even though the experts might not classify the stuff as exactly correct. Who cares, anyway?"

All the bedrooms are furnished in 18th century English pieces. The living room, however, is a harmonious mixture of French provincial lamps, a Louis XVI desk, a Queen Anne card table and modern fabrics. If anyone tells you that you shouldn't mix period furniture, just refer them to the picture of the Crosby living room, as well-furnished and eye-pleasing a room as ever you'll see.

Dixie prefers antique pieces to modern, because, as she says, "If the tables get scratched or the pewter gets dented, it doesn't matter too much. I just polish over the spot and the piece looks better than new. Part of the beauty in antiques is the used look."

The used and useful look is what the Crosbys like. They appreciate the fine workmanship and graceful appearance of antiques, but they also insist that their furniture be functional.

Bing hates floor lamps. His chronic complaint is that they're always in the way, so Dixie has worked out several solutions to the problem. She's taken decorative old pieces and changed them into table lamps and housings for indirect lighting. Provincial wine-kegs, a French coffee maker, and two hurricane lamps have been wired for electricity and light up the living room. Over the piano there hangs a French lavabo which is both plant holder and light fixture. Above the Queen Anne card table is a Jacobean cabinet that contains a curio collection as well as an indirect light for the game table.

Not long ago, Dixie admired a Sheraton breakfast table that she'd seen in a decorator's shop. Bing told her to go ahead and buy it. Although it was hopelessly small for the kind of farmhand's breakfast that's served in the Crosby household, she did. It seemed a little extravagant and impractical to her at the time when suddenly she got the bright idea of cutting it down to coffee table height.

What was too small for a six-person breakfast setting became a spacious coffee table on a scale with the eight-foot sofas. Bing, of course, approves of this wonderfully uncluttered surface as a fine residence for his books and magazines. (The moral of this is to never throw out an old kitchen or dining room table. You can make it do wonders by altering the top and shortening the legs.)

Few people can afford a 14-room house with a forty-foot living room, or even one share in the Pittsburgh Pirates. But in one respect, many of us can live luxuriously—by making every part of our home serve us.

If you love antiques, for instance, don't treat them like sacred cows. Make them work for you, as the Crosbys do, and you'll cherish them even more.

"When I get married," little Lindsay says, "I'm taking the television set with me."

"He can't kid me," says Dixie. "It's the Welsh dresser that the set's in that my boy really loves."

Since Lindsay's only twelve, Dixie can hang on to it for a while. And the house, whose future may hang in the balance, she can hold, too—hold tight with memories.

Editor's Note: The original source of this article is unknown. The type has been reset on our computer with no editorial changes except for a mention of another Crosby article with its page number in the same issue. All pictures have been included.

A Visit to Bing's Grave

Pictured below are Etty Gits of Breda, Holland, and Stanley Wayman of Danbury, Connecticut, bringing flowers to Bing's grave.

CELLULOID HEROES

From the book *Behind the Hits; Inside Stories of Classic Pop and Rock and Roll Songs,* by Bob Shannon and John Jauna.

W.C. Fields and the Carpenters? An unlikely match, but a real one in this song.

Goodbye to Love — The Carpenters

Year: 1972
Position: Top 10
Label: A&M

The Carpenters' eighth hit was inspired by a 1935 comedy called *Mississippi*, which starred W.C. Fields as Commodore Jackson, the captain of a showboat called the *River Queen*. Fields was at his best in it, playing "the beery aristocrat of the river, the bogus Indian fighter, the prodigious quaffer of rum, the greatest liar afloat." In one poker scene, Fields dealt himself five aces and vainly tried to get rid of one. Co-stars were Bing Crosby and Joan Bennett.

THE PLOT [from the *New York Times*, April 8,1935]: "The film tells about the soft-spoken lad from Philadelphia [Bing Crosby, as Tom Grayson] who is about to marry into a Kentucky family. When he declines to fight a duel for his lady's honor he is sent off scornfully into the night, despite his sensible plea that the proposed affair of honor is somewhat lacking in motivation. So he joins Commodore Jackson's showboat troupe on the *River Queen*. Under that gentleman's tutelage, he acquires a considerable paper reputation as a dead shot and soon is being billed as The Notorious Colonel Blake, the Singing Killer. Then he falls in love with Miss Joan Bennett, the younger sister of his former fiancee, and finally bullies the Kentucky aristocracy into a cocked hat."

Crosby, who was at the peak of his popularity in the '30s, crooned several songs by Rogers and Hart in the film. But it's the one he *didn't* perform that provided the inspiration for this song. As Tom Grayson, Crosby referred, throughout the movie, to a tune he'd supposedly written called "Goodbye to Love." He never actually *sang* it, though. He just talked about it.

One night Richard Carpenter happened to catch *Mississippi* on TV, and decided that *he* would write the song. He recorded it with his sister, Karen, and thirty-seven years after Francis Martin and Jack Cunningham came up with a phantom title in the screenplay of the movie, the real song reached #7 on the charts.

Real Life Comics—January, 1947

It's a bird! It's a plane! No—it's Bing Crosby!! Back in the 1940's, as an alternative to Superman, Captain Marvel, and the Flash, some publishers tried to slip some education to America's delinquent youth via comic books. I doubt the kids were fooled for one minute. Even I can tell the difference between Harold Stassen and Batman. Actually *Real Life Comics* was mildly successful (no doubt the choice of discriminating parents) and was published regularly for over a decade. So let's journey now to forbidden planets...I mean, here's a comic book version of Bing's life story. Shazam! M.S.

Bing Crosby
Going my way
He calls himself "The Groaner"! His slouch hat, bow tie, loud shirt and baggy slacks are a national tradition--especially among G.I.'s in Army hospitals! An all-time movie favorite, he never misses a cue...or forgets a wisecrack! Meet America's beloved crooner... Bing Crosby!
CC-926
In Europe, at an Army rest camp...
OH, OH!--THERE GO THOSE 88'S AGAIN! EVEN THOSE NAZIS CAN'T STAND ME!
BANG! BANG!
HA, HA!--HE'S A CARD! --ATTABOY, BING!
Or at an Army stateside hospital...
YOU-ALL BUST YOUR LEG JITTER-BUGGIN', BIG BOY?
NO, SIR! I WAS PLAYIN' GOLF--WITH A HAND GRENADE!
1

Harry Lillis Crosby was born in Tacoma in 1901 - the fourth of seven kids!
ANOTHER PALE-FACE HIT THE DUST! BING! BING! BING!
IT'S "BING" CROSBY FROM NOW ON!
Then he got to high school...
NOW...NO NONSENSE, YOUNG MAN! WE WANT YOU IN THE SCHOOL PLAY!
UH -- YOU WANT ME TO PLAY "JULIUS CAESAR" HIMSELF? GEE!
"Julius Caesar" was a tragedy...in more ways than one!
ET TU, BRUTE? -- FOUL TRAITORS. YOU HAVE SLAIN ME -- ARRGGHH!
JEEPERS! THAT CURTAIN'S FALLIN' RIGHT ON ME!
HELP! HELP! THEY CAN'T DO THIS TO ME!
HO, HO, HO! -- CAESAR'S COME BACK TO LIFE!
HAW! HAW! HAW! I'LL BUST MY SIDES LAUGHIN'!
Bing's first job was in a pickle factory!
JUST ONE MORE BITE --- OHHH! MY STOMACH! I -- DON'T -- FEEL -- SO -- GOOD!
YOU'RE SUPPOSED TO PACK 'EM -- NOT EAT 'EM!
And as a delivery boy...
I'M JUST A LITTLE MEADOW LARK SINGING GAILY IN THE PARK!
WELL, I'VE HEARD WORSE!
GROCERY
But as a lumberjack...
JUST WHAT I NEED TO BUILD ME UP -- OUCH!
OH, OH -- NOW YOU'VE DONE IT!
12

Off to Gonzaga University... to study law!
NO, NO, CROSBY! "HABEAS CORPUS" IS NOT A DEAD MAN--IT'S A WRIT TO FREE A PRISONER!
BOY! WHAT A BONER!
Then... a job with Al Rinker's band!
LET'S SHAG, KIDS! LET'S GET THE BALL ROLLING!
LOOK AT THAT CROSBY GO!
BOOM! BAM! BAM!
1925... in Los Angeles...
MEET MY SISTER, BING-- MILDRED BAILEY!
I'LL BET!-- ANY JOBS AROUND?
I'VE HEARD SO MUCH ABOUT YOU!
So... at Mike Lyman's Tent Cafe...
FRESH FROM SPOKANE, FOLKS--BING CROSBY AND AL RINKER--TWO BOYS AND A PIANO!
THIS HAD BETTER BE GOOD, AL!
And then... in 'Frisco...
BA-BA-BA-BLOOD IS THE NIGHT WITH THE MO-O-O-N SHINING BRI-I-IGHT--
THOSE GOLDEN TONSILS! THE BOY'S GETTIN' GOOD!
One day... Bing's dreams came true!
SIGN HERE! FROM NOW ON, YOU'RE THE PAUL WHITEMAN RHYTHM BOYS!
BUT, MR. WHITEMAN... THIS IS SO SUDDEN!
DON'T ARGUE, CLOWN! JUST DO AS THE MAN SAYS!
With Harry Barris making it a trio...
A LITTLE KISS--
--A LITTLE LOVE--
--A LITTLE SEASHORE HONEYMOON!
3

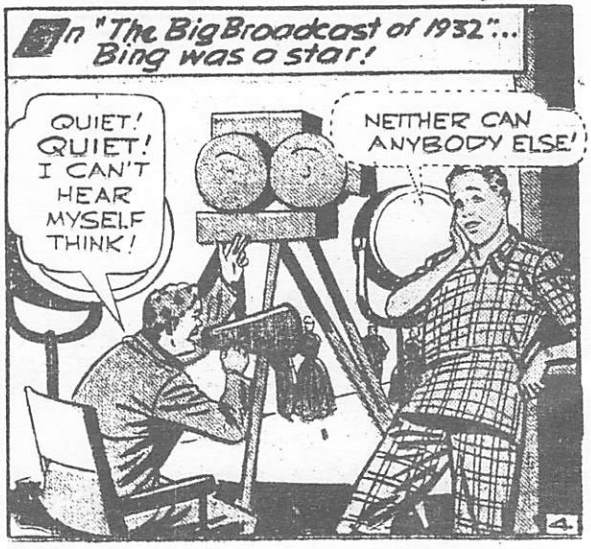
And then... a very important event!
'BYE, CHILLUN! PAPPY'S GONNA BE GONE FOR A SPELL!
GOOD-BYE! AND THANKS!
Bing married Dixie Lee in 1930!

Back on the job... at Los Angeles' Cocoanut Grove...
IF YOU LOVE ME TRULY, YOU WON'T BE UNRULY... BABY, TELL ME YOU'LL BE MINE!
THAT'S BING CROSBY! HE'S SUPER!

Bing did some movie shorts and vocal recordings! Then his brother Everett took charge!
OKAY—SO THEY DON'T KNOW YOU IN NEW YORK! SO WHAT?
I TAKE THE RAP--AND YOU TAKE IT EASY! WHAT A SETUP!

But in the big city...
WAS I THAT BAD? -- DON'T HIT ME!
SIGN THIS CONTRACT, PRONTO! YOU'RE TOPS!

And at the Paramount Theatre...
I'LL CROON AWHILE, AND DANCE AWHILE, AND WALK AWHILE, WITH Y-O-U-U!
ISN'T HE JUST GRAND!


In "The Big Broadcast of 1932"... Bing was a star!
QUIET! QUIET! I CAN'T HEAR MYSELF THINK!
NEITHER CAN ANYBODY ELSE!
4.

But there's another side to Bing's nature...
AVE MARIA!
IMAGINE! HE CAN DO SERIOUS SONGS, TOO!
YEP--HE CERTAINLY IS TALENTED!
And where there's life... there's Bob Hope!
WELL, WELL--LOOK WHAT CRAWLED OUT OF THE WOODWORK!
TSK, TSK, TSK! JUST LISTEN TO THE MAN TALK!
In the movies with Dorothy Lamour...
COME OUT FROM BEHIND THOSE WHISKERS, HOPE---WE KNOW YA!
I SUPPOSE YOU THINK YOU'RE A WATER-LILY!
BOYS! BOYS! YOU'LL SCARE THE CUSTOMERS AWAY!
Bing also goes in for horse racing...
OH--THAT OAT-BURNING DOG! HE'S RUNNING ON THREE FEET!
YOU'RE LUCKY HE DIDN'T HIRE A TAXI-CAB!
He has four fine boys...Garry, Phillip, Dennis and Lindsay!
RIGHT OVER THE OL' PLATE, SON!
YOU COULDN'T HIT A BARN DOOR, POP!
In "Going My Way?" Bing won the Academy Award...
...a singer who became an actor...a national institution!
5

BING'S PIRATES

(*Not* the Pittsburgh Pirates)

By Etty Gits and Stanley Wayman

Fairly recently Etty Gits came across several of Bing Crosby's pirated records. Several were offered to me (Stanley Wayman) about the same time.

In my many years of collecting, this was the first time I had seen any of these. In the past I had found one 45 rpm single, on the Jolly Roger label (most appropriately named, a pirate in his own right!). The two selections on this 45 were "Brother, Can You Spare A Dime" and "The Day You Came Along" (JR 4516-4A and 4B). I bought two and sent one to Bing, but it was promptly returned to me. This was sometime in the 1950's and they were just 50 cents each.

The pirated 78's we found were:

Asterisk 951—Thanks To You/One More Time (from Victor)

Biltmore 1013—Lawd You Made the Night Too Long/Try A Little Tenderness (from Brunswick)

Biltmore 1029—Mississippi Mud (Paul Whiteman from Victor)/Mississippi Mud (Frank Trumbauer from Okeh)

Sentry 4005—The Little Things In Life/Just A Gigolo (from Victor)

Sentry 4010—Little Dutch Mill/Shadows Of Love (from Brunswick)

One member of our Connecticut Crosby Club informs me there were several others including Decatur, Embassy, and Temple. Perhaps other Club Crosby members might have more information for a follow-up of this subject.

Editor's Note: There is a possibility that some of these may have been licensed reissues.

Recasting the Crooner

By KEVIN O'HARE

Bing Crosby, "Bing — His Legendary Years, 1931-1957," (MCA) ★★★★

Of the thousands of singers who emerged out of the big band era of the '30s and '40s, there were only two who truly could be called the most influential of their generation.

Frank Sinatra was one. But even he owed an enormous debt to the vocalist who revolutionized the American music industry. Bing Crosby had it all.

Crosby's star has been tarnished since his 1977 death, mostly the result of the suicide of several of his children amid reports that "Der Bingle" was indeed "Daddy Dearest" around the house.

But a long overdue retrospective has re-cast the light onto Crosby the singer, and the re-examination proves nothing short of extraordinary.

"Bing — His Legendary Years, 1931-1957" is a magnificent retrospective for Crosby fans, 100 songs spread over four CDs or cassettes in a box set. It's accompanied by a very comprehensive 67 page book, containing a track by track discography of the material within, as well as an extremely detailed musical biography by Will Friedwald.

As this set proves, Crosby's phenomenal success was at least partly attributable to his ability to bring out the emotional soul of a song. He was one of the first performers to truly understand the microphone, and he transfixed a nation with a seemingly effortless style that became his trademark.

With masterful phrasing, and gentle shifts in timbre, he celebrated the lyric like no one before and like few have since.

The set begins and ends with different versions of the singer's theme, "Where the Blue of the Night (Meets the Gold of the Day)."

It carries through '30s gems like "I Found a Million Dollar Baby (In a Five and Ten Cent Store)," and one of the earliest (and best) versions of "Stardust," straight through to the deep down borderline blues of "I Got Plenty O' Nuttin'."

Throughout his career, Crosby mixed genres constantly. Whether singing an Irish ballad like "Too-Ra-Loo-Ra-Loo-Ral," or the western swing of "New San Antonio Rose," he felt at ease, and some of his earliest major hits were Hawaiian ballads like "Blue Hawaii."

There are a host of duets included on the set, among them a magnificent 1947 pairing with Al Jolson ("Alexander's Ragtime Band"), several cuts with the Andrews Sisters, and amusing takes with Bob Hope and Jimmy Durante. Surprisingly, the best of them all may be "Play a Simple Melody," recorded with his son, Gary, in 1950.

Quality wise, as one might expect there's some surface noise on the '30s recordings, but the sound quality picks up noticeably during the second half of the set. There are several unreleased tracks here as well, including radio broadcasts and the ultra-rare and very patriotic "Song of the Fifth Marines," recorded only with piano accompaniment in 1944.

This serves as a wonderful anthology for Crosby enthusiasts and an essential component in any library of 20th Century American music.

Editor's Note: Original source unknown. Article courtesy of Bill Hunt.

Gary Giddins Needs Help

Ernest Sutkowski sent us this copy of a letter from Gary Giddins, who is working on a definitive biography of Bing Crosby:

October 30, 1993

Dear Ernest,

Many thanks for your continuing help; I am especially grateful for the CD issues.

Three problems concerning Bing's films are driving me nuts, and I'm wondering if you can help me out on them.

First, *Doctor Rhythm:* Do you know of a certainty if the sequence with Louis Armstrong was shown in theaters? I know it was filmed, but while people have told me they knew people who saw it, I have yet to find anyone who saw it. Is anything known about where in the picture it was placed or why it was cut? Of course, if you know anyone who has the footage in question, I'll do handstands.

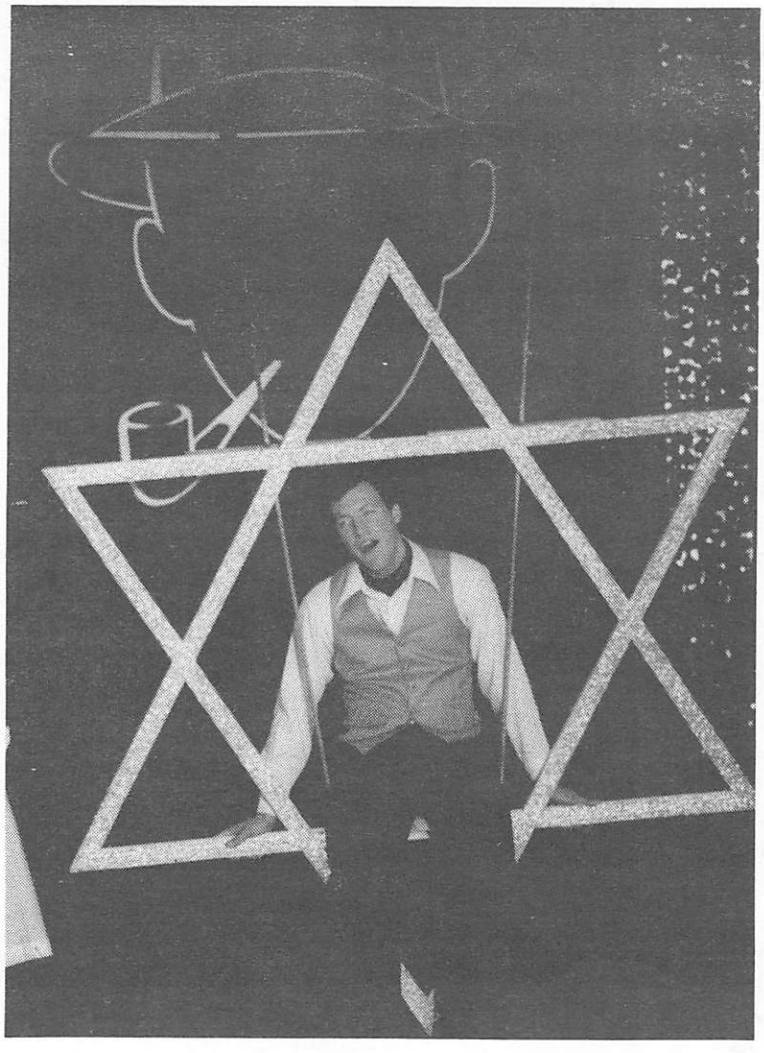
Second: *If I Had My Way:* More than 20 minutes, including all the key vaudeville sequences, were cut by Screen Gems for TV distribution. I have now looked at three copies from different collectors, all the same butchered version (about 72 minutes). Do you by chance have the entire 94-minute film?

Third: *The Great John L.:* No mystery here, but I can't locate a copy; since Bing merely produced it, it doesn't show up in the collector's circuit. The Library of Congress probably has it (I saw *Abie's Irish Rose* and the uncut *Emperor's Waltz* there), but I'd like to avoid another costly trip. Any ideas?

Best regards,

Gary Giddins.

P.S. For best communication, please address all correspondence to my home: 145 E. 15th St., New York, NY 10003.



LOWER HUTT OPERATIC SOCIETY INC

Presents

'THE BING CROSBY SONGBOOK' PART 2

Devised, Directed and Musically Directed by:

Jill McAlister

Choreographed by:

Debra Murphy

At the Community & Performing Arts Centre
(opposite the Epuni Railway Station)
[Wellington, New Zealand]

June 11, 12, 13, 18, 19 and 20, 1993

More than 50 of Bing's best-known melodies have been brought together to create a bright and snappy music box revue of Song and Dance.

Jill McAlister sent us these pictures and program from the production she devised and directed. Jill reports that this show was another raging success, which goes to show that Bing is as popular as ever.

PICTURES: Top: Marting "Swingingon a Star." He sang this with the children. Bottom: Danielle, 8 years old. She has a beautiful voice.

Bing Crosby: A Personal Memory

A Golf Commentary by P. A. Ward-Thomas

One summer morning a few years ago the phone rang and Bing Crosby asked whether I could join him for golf at St. George's. I could not make the journey to Sandwich and suggested that he might come to Norfolk and play at Brancaster. To my delight he agreed, and a day or so later he caught the early train from Liverpool Street and arrived at Downham Market, bearing his driver and spoon and a light case.

As we mounted the hill from where one has a first sight of the links between the marsh and the sea I remarked that he was about to see the antithesis of an American club. The facilities at Brancaster are far from elaborate, and we would not have them otherwise, but I had no thought of apology in mind, knowing that Bing, a devoted anglophile, appreciated the simple values of British golf. No golfer that I have known had a deeper understanding of the game, down to its very roots. He loved it, not for the rewards it might bring or the publicity sought by lesser mortals in his profession, but for its intrinsic merits.

We played that day with Tom Harvey and Bobby Selway and all was sunshine and enjoyment. He neither said nor did anything beyond the call of a sociable day's golf; that was all he sought and so there was little talk of his other world. We were all impressed with the ease of Bing's striking. His woods had soft shafts and, as many must have seen in television matches, the swing was slow and measured almost to the point of laziness, but he rarely mis-hit a shot and always played within himself. His swing was modelled on that of Macdonald Smith and I am sure that golf came as naturally to him, as had his singing, which "had never seemed like work. I get such a kick out of it." And rhythm is the key to good golf.

Whenever or wherever one played with him, and thousands would agree, one was aware of the quiet pleasure he took in amiable talk and gentle ribbing with his friends, without losing sight of the task at hand. There was nothing of the legendary star of show business about Crosby the golfer, either on the course or, for that matter, off it. He was completely without affectation.

Wonderfully Unhurried

His golf was revealing of himself. He was a wonderfully unhurried person. In all the times I spent with him he showed no hint of impatience or intolerance, and yet he was decidedly positive, a man who knew precisely what he was about. He said once that "golf has been one of the most profound influences on my career. People say I am relaxed and casual—that's why I get away and play a little golf now and then."

This was an understatement for he played frequently in the later years, taking great pleasure in playing with Harry and Nathaniel, his two sons from his second marriage to Kathryn. Both play well and Nathaniel could develop into a first-class golfer.

Crosby first came to the attention of the British golfing public in the 1950 Amateur championship at St. Andrews. Although he had not played the Old Course before, he opened with two threes. I doubted then that he was seriously intent on winning but simply wished to take part, as a low handicap entitled him. He strolled round, whistling to himself and puffing his pipe, pursued by an adoring mob, and lost on the 16th.

The following year he was elected a member of the Royal and Ancient, and a few years ago presented a silver trophy for a competition to golfers over 60 from the three St. Andrews clubs.

Few golfers can have played on as many courses, including all the famous ones in Britain, as far north as Dornoch, to which he made a special pilgrimage.

Crosby would have been a splendid writer on golf, as he was a commentator on television, not only because of his perception but because he had a rare feeling for words. One was always aware of an alert and articulate mind. When in 1976 Nicklaus had his horrific 45 on the last nine at Pebble Beach, when in sight of winning Crosby's tournament, the earliest mail brought a letter describing the downfall in detail. It ended with three sentences, admirable in their simplicity. "He [Nicklaus] never lost his smile. He was just in disbelief. But he continued to play."

Crosby came to golf in the late twenties when making the *King of Jazz* film and eventually had a handicap of two and played in several championships. In 1937 he started his great tournament, still the foremost of its kind, which has made substantial contributions to youthful causes. Since 1947 it has been held on the noble Monterey courses. Bing was a member of Cypress Point, no small distinction, and when last I heard, was one of only two people to have holed the famous 16th in one.

One year I was his guest at the tournament and when we met for the first time at San Francisco airport I had an odd feeling that I had known him for a long while. Such were the ease and friendliness of the man that there was no strangeness. Aside from the pleasure his voice gave to countless millions, golf was blessed that he loved it, and that lives of those about him the richer for having known a most uncommon human being.

Editor's Note: The type in this article has been reset on our computer without editorial changes.

Article courtesy of Leslie Gaylor and Ernest Sutkowski. Origin and date are unknown.

* * * *

JIM BEAM DECANTERS DOOMED

BY DAVID DISHNEAU

(Condensed from original article)

CHICAGO — For those who like their bourbon poured from ceramic animals, it will be a sad day when the last ring-necked duck rolls off the line later this month.

Jim Beam Brands Cos., the only major distiller still selling whiskey in the glorified clay jugs, plans to close its decanter-making unit, Regal China Corp., of Antioch, Ill., on June 30.

"We used to appeal to an older generation that built rec rooms in their basements in the 1950s and '60s," said Craig Smith, chairman of Regal China and a senior vice president of Beam, based in Deerfield, Ill.

"When people stopped building wet bars in their rec rooms, they stopped building shelves behind the bars and when they stopped building shelves, they stopped buying decanters," Smith said.

China liquor decanters, which hold 750 milliliters, or a "fifth," first appeared in liquor stores in the mid-1950s and found a thirsty market. Over the next 35 years, distillers offered an awesome variety of colorful ceramic containers to buyers who found them classy or collectible.

Smith said distillers began using the fancy bottles to make consumers feel they were getting something extra when buying spirits more than eight years old. The higher price of the aged booze included a now-defunct federal excise tax, he said.

A few producers of scotch and Canadian whiskey still bottle their rarest spirits in china decanters. But the glazed containers are associated mainly with bourbon and especially with Beam, the most prolific producer.

Shirley Sumbles, executive secretary of the International Association of Jim Beam Bottle and Specialties Clubs in Downers Grove, Ill., said Beam has marketed between 800 and 900 models since 1955, starting with a simple black container with a white stopper known as the Royal Porcelain design.

Regal's last Beam decanter will be a ring-necked duck commissioned by the conservation group Ducks Unlimited. Smith said Regal will produce 13,500 units, which are expected to retail between $89 and $100 each, and part of the sales proceeds will go to the group.

Beam, a subsidiary of Greenwich, Conn.-based American Brands Inc., has discussed with other china companies the possibility of producing more decanters "but it seems unlikely at this point," Smith said.

Sumbles said news of the Regal plant closing has had no effect on collector prices — yet.

"Usually when a factory closes or something goes out of production, it becomes more valuable instead of less valuable," she said.

Collector prices depend largely on the rarity of a particular model.

An empty decanter is worth as much as a full one.

Decanter sales peaked in late 1970s, Smith said. As Beam's unit sales fell, from 700,000 in 1980 to 150,000 last year, the company reduced the size of its production runs and raised prices sharply.

In the 1970s, when a typical production run was 40,000 to 100,000 units, the decanters retailed for about $12, he said. These days, a run of 20,000 units is considered large and the decanters retail for $80 to $100.

Smith said Beam has raised decanter prices sharply since the 1970s because it has had to spread higher production costs among a shrinking number of units. He said Beam tried to revive sales in the 1980s by targeting special groups. It made replicas of fire chief cars and fire helmets for firefighers, taxicabs for cab drivers, even a music-playing leprechaun and a "Nutcracker" soldier designed to appeal to women.

"Unfortunately, it just didn't catch on," Smith said. "The past few years have proven that no matter what they do, demand is going to continue to decline."

Let's hear it for, and by, the boys

To a man, these fellows sang their hearts out in funny little valentines

By DAVID HINCKLEY

Daily News Staff Writer

Tired of redundant reissues? Try this one: "Can't Help Lovin' That Man," a collection of '20s and '30s love songs sung by men to men.

The title track, for instance, is sung by Red McKenzie, male vocalist for Bud Freeman's Orchestra, and it's a more-than-respectable rendition. It even has Gene Krupa on drums.

Still, there's no way around it, "Can't Help Lovin' That Man," from the new "Art Deco" collection in Columbia's marvelous Legacy series, is an odd duck. Where do you file it in record stores? Who would play it on the radio? And, to be blunt, why was it compiled?

"Because these are good songs," says Michael Brooks of Columbia, who put the set together. "That's the point of the Art Deco series: not to glorify singers, but to preserve good songs."

Brooks admits, however, that it isn't only lyrical quality which fascinates him about the Guy Lombardo band's campy S&M lines in "Pu-Leeze! Mr. Hemingway."

"Lombardo recorded it a couple of times as 'Mrs. Hemingway,' " says Brooks, who previously has compiled Billie Holiday and other jazz artists for Columbia. "This one sounds like kind of a joke. But it *was* released."

It took him three years to convince Columbia to put this disc out, he says, and since then he's found two dozen or so more tunes from this genre, including Bing Crosby's rendition of "There Ain't No Sweet Man That's Worth the Salt of My Tears," when Bing sang with Paul Whiteman. Those will form a second volume should the first one sell, which Brooks admits remains an open question.

But it's a part of musical history he wouldn't like us to lose, and the reason most of these songs were recorded at all is part of that history.

"Very few big bands had women vocalists," says Brooks, "because the traveling was so hard. And song publishers, who ruled with an iron hand then, often would not allow a band to change the gender of a song. Irving Berlin and Jerome Kern, for example, were very strict about not allowing any improvisation. So if a band wanted to record a song, this was often the only option."

The results here range from very straight to laugh-out-loud hilarious, as when Rodman Lewis sings about his feathered slippers in "My Little Hope Chest."

"These songs were not recorded for an underground gay market," says Brooks, "though I'm told that existed. I think most record-buyers just liked a good song."

From the *New York Daily News*, about Sept. 5, 1993.

1993 Bing Crosby Survey

By David Lobosco

First of all, I'd like to thank everyone who responded to the survey, and I'd have to agree that it is hard to determine your "favorites" and "dislikes" since they can change from day to day. In all I got 34 responses, and I think you'll agree the results are interesting. I put the votes in percentages, according to the highest vote getters. Again, thank you to everyone who participated!

FIVE FAVORITE MOVIES:

1. White Christmas (1954) 18%
2. High Society (1956) 16%
3. Holiday Inn (1942) 13%
4. Blue Skies (1946) 11%
5. Going My Way (1944) 8%

FIVE LEAST-FAVORITE MOVIES:

1. Stagecoach (1966) 17%
2. She Loves Me Not (1934) 11%
3. College Humor (1933) 10%
4. Say One For Me (1959) 9%
5. High Time (1960) 7%

FIVE FAVORITE SONGS:

1. White Christmas 17%
2. I'll Be Seeing You 8%
3. Pennies From Heaven 6%
4. True Love 5%
5. Moonlight Becomes You 4%

FIVE LEAST-FAVORITE SONGS

1. Hey Jude 35%
2. Pinetop's Boogie Woogie 12%
3. Ding Dong The Witch Is Dead 4%
4. My Friend The Doctor Says 4%
5. Yodelin' Ghost 3%

FAVORITE FACET OF BING'S CAREER

1. Records 63%
2. Movies 20%
3. Television 14%
4. Radio 2%
5. Public performance 1%

BILLBOARD

Paul Whiteman's Rhythm Boys

Reviewed Thursday evening, August 9, at Keith's 81st Street Theater, New York. Style—Singing. Setting—In one. Time—Twelve minutes.

Harry Barris, Bing Crosby and Al Rinker, billed as the Paul Whiteman Rhythm Boys, have personality, good voices and a way of putting their song numbers over effectively. Enough comedy is introduced to keep things moving rapidly while they are on the stage.

They have the art of rhythm perfected to a stellar degree and add a brilliant touch to the song numbers constituting their repertoire. An act worthy of big-time bocking and a distinctive asset to any bill. J. P.

AUG. 18, 1928

Bing in Hollywood

By David Lobosco

Rhythm on the Range

(Paramount, 1936)

A forgotten and rarely seen Crosby gem, *Rhythm on the Range* was the closest Bing ever came to making a western, except for the *Stagecoach* remake in 1966. As in most of his movies, Bing was surrounded with an excellent and talented supporting cast. Bing played Jeff Larabee, a rodeo star who meets up with his boss' rich niece (Frances Farmer). Like many other early movie plots, Bing plays an average Joe who falls for a rich, stuck-up socialite. Bing played that role in several early movies, too, such as *We're Not Dressing* (1934), *Double or Nothing* (1937), and *Dr. Rhythm"* (1938).

Other than the romantic chemistry between Crosby and Farmer, the major part of the plot involved Bing trying to raise enough money to buy a steer. Other than that, Bing was carefree and happy just to be himself. Along the way the trio—Bing, Frances, and the steer—met up with kidnappers, a furious Aunt Penny, and Martha Raye. Raye and Bob Burns made their debut in this movie, and the casting of Bing with Bob Burns practically made the movie. Although the plot was thin, the songs were what audiences paid for, and they went away happy. Some of Bing's greatest tunes of the thirties were crammed into this 85-minute movie like "Empty Saddles," "I'm An Old Cowhand," "Round-up Lullaby," and "I Can't Escape From You." By the end of the picture Bing got to sing some great songs, he won the girl and the steer, and Bob Burns and Martha Raye fell in love. Who could ask for anything more in a movie?

Some interesting sidenotes: Lyricist Johnny Mercer did something unusual when he was writing one of the songs for this movie. For "I'm An Old Cowhand" he wrote both the lyrics and the music. Look for cowboy Roy Rogers in an early role with his Sons of the Pioneers in the song "I'm An Old Cowhand." He even gets some solo work. Martha Raye wasn't originally cast in the movie, but studio head Adolph Zukor saw her performing in a night-club and offered her a part that was especially written into the film. The song "The House That Jack Built For Jill" was recorded for the sound-track but was omitted from the final print. Three other songs were also written for the film but were not used: "Rhythm on the Range," "Hang Up My Saddle," and "Memories." Although a bunch of songs was left out of the movie, most of the magic of the movie was left intact, and some fifty-seven years later you can still watch the movie and let it take you back to more joyful times.

"Bing" Is Star of Christmas Show

It's Christmastime at the Bavarian Inn...and bells are ringing!...and ringing...and ringing, in a Christmas dinner show.

"Ring Those Bells" is being staged until Dec. 10 [1992], in matinee performances preceded by a Bavarian Christmas Luncheon.

The family Christmas show is complemented by the appearance of Bob Pasch, who brings the 'Bing Crosby' sound and mood to the stage. For the past 14 years Pasch has been doing his 'Bing' performance, wearing a jacket that belonged to the late crooner.

New Releases

With Contributions by Charles Baillie ■ Malcolm Holt ■ Steven Lewis ■ Mark Scrimger ■ Ernest Sutkowski ■ Greg Van Beek ■ Frank Whittaker

Compact Discs

■ **BING: HIS LEGENDARY YEARS, 1931-1957. MCA MCAD4-10887 (4 cd's).** Produced by Andy McKaie and Steven Lasker. Compiled by Tony Natelli and Will Friedwald.

Contents, Disc 1 (1931-1937): Where The Blue Of The Night (E-37373-B) • Out Of Nowhere (LA-983-A) • Just One More Chance (LA-1037-A) • I'm Through With Love (LA-1024-A)• I Found A Million-Dollar Baby (LA-1043-B)• At Your Command (LA-1051-B) • I Apologize (E-37085-A) • Dancing In The Dark (E-37086-A) • Stardust (E-37087-A) • The Moon Was Yellow (DLA-74-B) • Two Cigarettes In The Dark (DLA-66-A) • With Every Breath I Take (DLA-70-A) • June In January (DLA-71-A) • Love Is Just Around The Corner (DLA-72-A) • Soon (DLA-93-A) • Down By The River (DLA-94-B) • It's Easy To Remember (DLA-95-N) (sic) • Red Sails In The Sunset (DLA-253-A) • Silent Night (DLA-261-A) • I Got Plenty O' Nuttin' (DLA-324-A) • I'm An Old Cowhand (DLA-442-A) • Pennies From Heaven (DLA-463-A) • A Fine Romance (DLA-588-A) • Sweet Leilani (DLA-722-A).

Contents, Disc 2 (1937-1942): Blue Hawaii (DLA-723-A) • Too Marvelous For Words (DLA-738-A) • It's The Natural Thing To Do (DLA-829-A) • The Moon Got In My Eyes (DLA-831-A) • Remember Me? (DLA-942-A) • Bob White (DLA-972-A) • Don't Be That Way (DLA-1277-A) • Swing Low, Sweet Chariot (DLA-1290-B) • Small Fry (DLA-1297-A) • I've Got A Pocketful Of Dreams (DLA-1312-A) • Mexicali Rose (DLA-1316-A) • You Must Have Been A Beautiful Baby (C-91511-A) • Wrap Your Troubles In Dreams (blow-up) (DLA-1767-C-S) • Somebody Loves Me (DLA-1777-A) • What's New? (DLA-1794-A) • Sierra Sue (DLA-1970-A) • Trade Winds (DLA-2013-A) • Only Forever (DLA-2033-A) • New San Antonio Rose (DLA-2274-A) • Humpty Dumpty Heart (DLA-2598-A) • Deep In The Heart Of Texas (DLA-2828-A) • Wait Till The Sun Shines, Nellie (DLA-2947-A) • When My Dreamboat Comes Home (DLA-2998-A) • White Christmas (DLA-3009-B) • Easter Parade (DLA-3013-A).

Contents, Disc 3 (1942-1945): Be Careful, It's My Heart (DLA-3015-A) • Adeste Fidelis (L-3025-A) • Moonlight Becomes You (L-3034-A) • Sunday, Monday Or Always (L-3172-A) • Mississippi Mud/I Left My Sugar Standing In The Rain (w/Rhythm Boys—radio) • Pistol Packin' Mama (L-3197-A) • I'll Be Home For Christmas (L-3203-A) • San Fernando Valley (L-3275-A) • Close The Door, Joe, We're Making A Disc! (previously unissued studio chatter) • Swinging on a Star (L-3307-A) • I Love You (L-3314-A) • I'll Be Seeing You (from rehearsal, previously unissued) • I'll Be Seeing You (L-3315, previously unissued version) • On The Atchison, Topeka And The Santa Fe (L-3320-A) • Song Of The Fifth Marines (TL-152-A—test, previously unissued) • (There'll Be A) Hot Time In The Town Of Berlin (L-3449-A) • Don't Fence Me In (L-3475-A) • My Baby Said Yes (L-3478-A) • Mine (L-3486-A) • Ac-cent-tchu-ate The Positive (L-3685-A) • The Road To Morocco (L-3687-A) • You Belong To My Heart (L-3738-A) • It's Been A Long, Long Time (L-3889-A) • Too-Ra-Loo-Ra-Loo-Ral (L-3895-A) • I Can't Begin To Tell You (L-3904-A) • Day By Day (L-3965-A) • MacNamara's Band (W-73219-A) South America, Take It Away (L-4178-A).

Contents, Disc 4 (1946-1957; 1945): Alexander's Ragtime Band (L-4386) • The Spaniard That Blighted My Life (L-4387—previously unissued take) • Whiffenpoof Song (W73940) • Now Is The Hour (L-4541) • But Beautiful (L-4556) • Galway Bay (L-4583) • Far Away Places (L-4844) • Sing Soft, Sing Sweet, Sing Gentle (from radio—master no. 101937 assigned March 8, 1957) • Dear Hearts And Gentle People (L-5162) • Chattanoogie Shoe Shine Boy (L-5305) • Play A Simple Melody (L-5698) • Sam's Song (L-5699) • Harbor Lights (L-5815) • Autumn Leaves (L-5826) • Silver Bells (L-5832) • Getting To Know You (L-6220) • Gone Fishin' (from radio--master L-6262 assigned) • In The Cool, Cool, Cool Of The Evening (L-6318) • Watermelon Weather (L-6769) • Thanks For The Memory (L-9165) • Around The World (L-9584) • Softly As In A Morning Sunrise (L-9945) • Gigi (L-10676) • Where The Blue Of The Night (L-3897-A).

Well, here it is—the CD boxed set from MCA we've been waiting for. It's pretty good job, with several previously unissued takes and a representative selection of Bing's Decca recordings over the years. All of us will think of songs we wish had been included or not included, but basically this set is highly recommended by your editor. If MCA sells enough copies, maybe we can pry some more recordings out of their vaults for domestic issue!

Among the many credits listed is the name of member Larry Kiner, who not only provided copies of some of the recordings but compiled the recording personnel data included in the booklet that comes with the set. Larry's book *Bing Crosby Bio-Discography* will be published

soon, perhaps as early as 1994. We'll be looking forward to that, Larry!

Speaking of the booklet, there is a well-written "Appreciation" by Will Friedwald, and there are many pictures of Bing and of his record labels and covers. A few of the pages are a little too graphically "busy" for easy reading, but that is a a minor problem. The CDs themselves reproduce old Decca 78 and LP labels.

Member Steve Lewis wrote this about the set: "The music is a rather predictable MCA rehash, but the biography of Bing by Will Friedwald that accompanied the set was worth the price of the discs. Friedwald, unlike most writers on Bing, knew his subject thoroughly and wrote brilliantly. I got so involved with this biography that I forgot about the music!. . .As I was purchasing these discs I noticed a display at the record store of a new collection of *all* of Frank Sinatra's Columbia recordings on 12 CDs. Why couldn't Bing have stayed with Columbia?"

Member Ernie Sutkowski calls the set a "major disappointment," but hopes that MCA will at least be marketing it better than previous reissues.

A call to our friend and fellow member Bill Daugherty of Footlight Records brought the package to your editor's door in two days. The cost was $60.95 plus $5.50 shipping and 45 cents tax. Call Bill at 917-533-1572 or write to Footlight Records at 113 East 12th St., New York, NY 10003. Bill also sent along a two-page list of Crosby compact discs that Footlight has in stock. This includes the *EP Collection,* the Parrot issues with Jolson, Garland, Fitzgerald and Lee, *On Treasure Island,* and many more. Call Bill to check on current availability and price.

■ **BING CROSBY: IT'S EASY TO REMEMBER. Rainbow RCD-9010 (Australia).** Contents: White Christmas • When Irish Eyes Are Smiling • Galway Bay • I'll Take You Home Again Kathleen • Too-Ra-Loo-Ra-Loo-Ral • Never On Sunday • In The Cool Cool Cool Of The Evening • You Must Have Been A Beautiful Baby • Sam's Song • I'm An Old Cowhand • Pennies From Heaven • Sunshine Cake •Temptation • MacNamara's Band • Mexicali Rose • Don't Fence Me In • Tumbling Tumbleweeds • There's A Gold Mine In The Sky • Begin The Beguine • Gone Fishin' • Now Is The Hour.

■ **BING CROSBY: 16 ORIGINAL WORLD HITS. Music For Pleasure RCD-9152 (Australia).** Contents: Deep In The Heart Of Texas • Poinciana • San Fernando Valley • Amor • Long Ago And Far Away • You Belong To My Heart • Chattanoogie Shoe Shine Boy • A Gal In Calico • Sioux City Sue • Ballerina • Moonlight Bay • In A Little Spanish Town • Mule Train • Riders In The Sky • La Vie En Rose • Symphony.

■ **BING CROSBY AND FRIENDS. Music Collection International MCCD-1089 (UK).** Contents: Gone Fishing • A Couple Of Song And Dance Men • Swinging On A Star • Pennies From Heaven • Zing A Little Zong • You Are My Sunshine • Moonlight Bay • In The Cool Cool Cool Of The Evening • Where the Blue Of The Night • White Christmas • The Road To Bali • The Spaniard That Blighted My Life • The Whiffenpoof Song • Life Is So Peculiar • MacNamara's Band • Too-Ra-Loo-Ra-Loo-Ral • The Moon Came Up With A Great Idea • Mr. Gallagher And Mr. Shean • Connecticut.

■ **BING CROSBY: WHITE CHRISTMAS. World Star Collection WSC-99955.** Contents: Silent Night • Adeste Fideles • White Christmas • God Rest Ye Merry, Gentlemen • Faith Of Our Fathers • I'll Be Home For Christmas • Jingle Bells • Santa Claus Is Coming To Town • Silver Bells • It's Beginning To Look Like Christmas • Christmas In Killarney • Mele Kalikimaka • Too-Ra-Loo-Ra-Loo Ral • Galway Bay (from Decca masters).

■ **BING CROSBY: CHRISTMAS CLASSICS. Beautiful Music Co XBD.** Available from Beautiful Music Co., 777 Larkfield Rd., Commack, NY 11725 for $16.98 (plus shipping?) Also available on LPs (XBR, $12.98) and cassettes (XBC, $12.98. Contents: White Christmas • Adeste Fideles • Silent Night • I'll Be Home For Christmas • Ave Maria • God Rest Ye Merry, Gentlemen • Christmas In Killarney • Twelve Days Of Christmas • The Christmas Song • I Heard The Bells On Christmas Day • Santa Claus Is Coming To Town • Mele Kalikimaka • Angels We Have Heard On High • Good King Wenceslas • Jingle Bells • I Saw Three Ships • Rudolph The Red-Nosed Reindeer • The First Noel • Sleigh Ride • Away In A Manger • Deck The Halls • We Three Kings Of Orient Are • It's Beginning To Look A Lot Like Christmas • Happy Holidays • Silver Bells ■ **BING CROSBY/FRED ASTAIRE: HOW LUCKY CAN YOU GET! EMI CDEMS-1491 (UK)** Contents: Top Billing • How Lucky Can You Get? • Roxie • Spring, Spring, Spring • Easy To Remember (Astaire only) • Change Partners (Crosby only) • Pick Yourself Up • Mister Keyboard Man • I've A Shooting Box In Scotland • In The Cool Cool Cool Of The Evening • Bon Vivant (Crosby only) • Sing • Dance In The Old-Fashioned Way (Astaire only) • I Love To Dance Like They Used To Dance (Crosby only) • A Couple Of Song And Dance Men • That's Entertainment (Astaire only) • Top Billing (reprise).

■ **BING CROSBY: ON TREASURE ISLAND: A TREASURE CHEST OF OLD FAVORITES AND COLLECTORS' GEMS. JSP CD-703 (UK).** Contents: On Treasure Island • It Makes No Difference Now • When Mother Nature Sings Her Lullaby • Deep Purple • Sweetheart Of Sigma Chi • Never In A Million Years • Devil May Care • Maybe I'm Wrong Again • The Moon Was Yellow • Trade Winds • Riding Down The Canyon • Darling Nellie Gray • Silver On The Sage • Chapel In The Valley • Sierra Sue • Ah! Sweet Mystery Of Life • Camptown Races • Beautiful Dreamer • For Love Alone • So Do I • The Singing Hills • It's Always You • Down By The River • Sweethearts.

■ **PORTRAIT OF BING CROSBY. Charly CDCD-2020 (UK).** Contents: Where The Blue Of The Night • Dinah • Some Of These Days • Sweet Sue • On

The Street Of Dreams • Try A Little Tenderness • Here Lies Love • I'll Follow You • You're Getting To Be A Habit With Me • I've Got The World On A String • My Honey's Loving Arms • Somebody Stole Gabriel's Horn • Shadow Waltz • June In January • I've Got To Sing A Torch Song • Home On The Range • I'm An Old Cowhand • Shadows Of Love • Ridin' Around In The Rain • You Must Have Been A Beautiful Baby.

■ **AL JOLSON AND BING CROSBY: LET ME SING AND I'M HAPPY. Parrot PARCD-004 (UK).** Selections with Bing: Medley: Back In Your Own Back Yard /You Made Me Love You/ Waitin' For The Robert E. Lee • Kate¶ • The Best Things In Life Are Free • The New Ashmolean Marching Society¶ • The Anniversary Song • When the Red, Red Robin... • I Can Dream, Can't I?¶ • April Showers • Ma Blushin' Rosie • You're Wonderful¶ • The One I Love • Avalon • That Lucky Old Sun¶ • Medley: All By Myself/Alexander's Ragtime Band/Easter Parade • Bye, Bye Baby¶ • Rainy Night In Rio¶ • Sunbonnet Sue • A Pretty Girl Is Like A Melody • Linda¶ • My Old Kentucky Home • A Hot Time In The Old Town Tonight (w/Al and John Charles Thomas) • Nobody¶ • Oh Susannah (w/ Al and John Charles Thomas) • In The Evening By The Moonlight • Beautiful Dreamer¶ • On The Banks Of The Wabash • Alabamy Bound (w/Al and John Charles Thomas) (From radio).
¶=Bing only.

■ **JUDY GARLAND AND BING CROSBY: WHEN YOU'RE SMILING. Parrot PARCD-003 (UK).** Selections with Bing: Am I In Love?¶ • Be My Life's Companion¶ • You're Just In Love • How Could You Believe Me... • I'll Walk Alone¶ • Hello My Baby • In My Merry Oldsmobile • Call Me Up Some Rainy Afternoon • Walkin' My Baby Back Home • In My Merry Oldsmobile (parody)• Sparrow In The Treetop¶ • Just The Way You Are • Boise, Idaho • Blue Boy (My Blue Heaven parody) • Those Lush Moments • After You've Gone¶ • When You Wore A Tulip • For Me And My Gal • If¶ • Limehouse Blues • Would I Love You?¶ • You And Your Beautiful Eyes¶ • April In Paris • Isle Of Capri • At Last¶.
¶=Bing only

■ **BING CROSBY: ONLY FOREVER. Empress RAJCD-802 (Canada).** Contents: Only Forever • Rhythm On The River • That's For Me • When The Moon Comes Over Madison Square • You're Dangerous • Birds Of A Feather • An Apple For The Teacher • Still The Bluebird Sings • Go Fly A Kite • If I Had My Way • Too Romantic • Sweet Potato Piper • April Played The Fiddle • I Haven't Time To Be A Millionaire • Meet The Sun Halfway • A Man And His Dream • I Have Eyes • You're A Sweet Little Headache • It's Always You • The Birth Of The Blues • My Melancholy Baby • The Water And The Porter And The Upstairs Maid.

■ **BING CROSBY: BLUE HAWAII. EMI 8141672 (Australia).** Contents: Blue Hawaii • Song Of The Islands • Sweet Leilani • Aloha Oe • Hawaiian Paradise • To You Sweetheart, Aloha • A Song Of Old Hawaii • South Sea Island Magic • Dancing Under The Stars • Palace In Paradise • Trade Winds • Sweet Hawaiian Chimes • When You're A Long Way From Home • When You Dream About Hawaii • Moonlight and Shadows • My Isle Of Golden Dreams • Sing Me A Song Of The Islands • Aloha Kuu Ipo Aloha • Paradise Isle • Where The Blue Of The Night.
(from Decca masters).

MORE BRIEFLY NOTED

Steve Lewis reports that the Barnes and Noble catalog lists a new CD of Bing's Christmas album for Capitol from the early '60's. This version includes two songs not on the first reissue: "Do You Hear What I Hear?" and "Christmas Dinner Country Style." The order number is 1958511; cost is $8.95. The cassette version is number 1958503, $5.95.

Cassettes

■**ANDREWS SISTERS, VOL 6 (1944-1946). Ajazz 1736.** Selections with Bing: Is You Is Or Is You Ain't My Baby • Don't Fence Me In • The Three Caballeros • There's A Fellow Waiting In Poughkeepsie • South America, Take It Away. Available from Mr. Nostalgia, P. O. Box 26494, Tamarac, FL 33320 for $7.98 plus $2.00 shipping.

■**BING: A UNIQUE CHOICE; BALLADS TAKEN FROM RARE RADIO BROADCASTS AND RECORDINGS FROM RARE 78S. Privately issued.** Contents: The Night Is Young And You're So Beautiful • The Four Winds And The Seven Seas • Two Cigarettes In The Dark • Thine Alone • Sweethearts • Where My Caravan Has Rested • Would You? • Marta • Copper Canyon • Wedding Samba • Yes, Sir, That's My Baby • Whispering Hope • I'll Walk Alone • Heart And Soul • 'Til I Waltz Again With You • Why Don't You Believe • Candy And Cake • Everybody Loves My Baby • From the Vine • Juanita • Daybreak • Blame It On My Youth • Never Before • A Kiss To Build A Dream On • Charmaine • Let's Tie The Old Forget Me Knot • Laugh And Call It Love • In My Hideaway • Snuggled On My Shoulder • Auf Wiedersehen • Every Time My Heart Beats • Moonlight On A White Picket Fence • You Do • Sorry. Available from Ken Merry, 28 The Avenue Bessacar, Doncaster, South Yorkshire, DN4 5JX for £4.30. (Courtesy of Frank Pender)

Greg Van Beek found an MCA cassette that came out last year after DesertStorm. It's MCAC-20682 and is called **GOD BLESS AMERICA.** Bing sings (original Decca recordings): God Bless America • The Freedom Train • Old Soldiers Never Die • The Star-Spangled Banner (1947) • Sailor Aware • Song Of Freedom. Some of the material is scarce.

Books

That Lucky Old Son; The Autobiography of Frankie Laine. With Joseph F. Laredo. Prelude by Irving Stone. 240 pages, 52 photographs, resources, discography and index. Published by Pathfinder Publishing Co., 458 Dorothy Ave., Ventura, CA 93003. Hardcover: $21.95; softcover: $14.95. Shipping: $2.50 for first book, 50 cents for each additional copy.

When I first heard Frankie Laine in 1946 I thought I had discovered the first jazz singer since Bing. In spite of his popular successes like "Mule Train," "Jezebel," "That Lucky Old Sun" and many others, nothing has changed my mind about him. He was, is, and always will be a jazz singer. His early Mercury records and his sessions with Buck Clayton on Columbia confirm this belief over and over again. The Frankie Laine saga is just that—a rags to riches story worthy of being called the fulfillment of the American Dream. Laine traces his life from his boyhood in Chicago during the Al Capone days to a command performance before the Queen of England in a manner and style that is as classy as the singer himself. If ever a man deserved success it is Laine. And he did it the old-fashioned way—he worked at it.

His "That's My Desire" breakthrough did not happen until he was approaching forty. He recalls sleeping on a park bench and rationing himself to one penny Baby Ruth bar a day for five days. His disappointments were many. He lost some jobs because he sang "too black." He had an audition with Eddy Duchin, who forgot who he was and had him escorted out of the room. There are many more stories that I will not give away. We meet giants of the entertainment world and first-class jazz musicians all struggling in the early days to "make it work."

It is a fascinating book that should be made into a movie because it espouses all that we have believed in and lived for—honesty, integrity, work, and of course in Laine's case talent. The story is better than any movie script and it is all true. It is also extremely well written. In comparison to some of the bios of singers currently available—Lee, Whiting, O'Day, Forrest—it is simply the best. It appears to be error free and is a must for any fan of good popular music. There are eight references to Bing, one to Bob, and a photo of Frankie and Bing together.

Frankie Laine is still performing after two serious heart operations. Ironically his wife Nan Grey died of heart failure on her 75th birthday July 25 of of this year. Laine's 80th birthday was celebrated on March 30. He recently performed at the Sacramento jazz festival. His voice is still powerful and he still deserves to be called "Mr. Rhythm." His travel is restricted at the moment by his doctors. Read this book and take a memorable trip from Chicago to Los Angeles to New York and meet such notables as Hoagy Carmichael, Mitch Miller, Patti Page, Tony Bennett, Edgar Hayes, Slim Gaillard and many others along the way. It is an exciting journey and an uplifting one.

Further information about his current activities may be had by writing the Frankie Laine Society of America, 14322 Califa Street, Van Nuys, CA 91401.

Laine sums up his story with the following quote: "I recently renewed my association with Michael Legrand by recording a marvelous song he's written whose title asked the question "How Do You Keep The Music Playing?" I think I've found the answer: You do what you love best, you do it to the best of your ability and you share the results over a lifetime with people who are dear to you. Then, with any luck, like the song says "The Music Never Ends..."

It never will, Frank. Your voice, like Bing's, is universal. You wrote many songs; you sang all types of songs. But I feel that you sang them all just to me.

—MALCOLM E. HOLT

Editor's Note: The title of this book, as listed above, is *That Lucky Old Son,* (not *Sun),* and is a play on words.

Videos

Bing! His Legendary Years. Subject to that ever-possible "last minute change" this will be the title of the Bryan Johnson video *and* the 4-CD MCA set. They are scheduled to be released simultaneously in mid to late October.

Due to Arcadia's proximity to the Film Syndicate office (about 15 miles) I have become a "mini prop department" for Bryan Johnson and his associates for Bing material. Had I known how often Federal Express would be delivering and picking up Bing movies, sheet music, posters, compact discs, tapes, etc., I would have considered purchasing some stock in the company!

Bryan tells me that he will deliver the finished video to MCA/Paramount/Disney by September 30. He doesn't anticipate any problems in meeting this deadline. In fact, he feels he will also finish a second Bing video—based primarily on TV material—at the same time. This second video *will not* be a project with Paramount/Disney, but should be available in video stores for purchase before Christmas. There probably will be other "tie-ins," but these are not firmed up as yet.

In my opinion, "Bing! His Legendary Years" will be one of—if not the best—Bing videos released to date. Johnson has taken a unique approach to show Bing's various talents with "segments" devoted to whistling, dancing, the Road pictures, etc. Each segment is a montage of scenes--primarily from movies, but with some TV shots included—to demonstrate Bing's versatility.

With Bryan's permission, I was able to show a rough cut of the "whistling segment" to the fans attending Bob and Joyce Lundberg's Bingthings Society "Rhythm on the Range" gathering in Elko, Nevada, in July. The bit was well received by the group.

Since that time, I have had an opportunity to see the "dancing segment"—with Fred Astaire, Bob Hope, and others—and found it equally enjoyable. It is such a

unique approach that I feel all of Bing's fans will thoroughly enjoy the show.

There will not be several guest hosts as there were in "Magic I," but two gentlemen—Bob Hope and Dennis Miller—will be featured. We all know Bob, but Dennis Miller may be a new name to many of us. A "graduate" of the TV show "Saturday Night Live," he is primarily a comedian and talk show host.

Bryan assures me that Dennis an ardent fan of Bing, and that "Crosby fans will be very pleased with his performance." It is hoped that he will attract some of the younger set to view the video. While I am only speculating, I imagine Disney will emphasize his presence in their program notes. Perhaps this will help develop a whole new generation of Crosby fans!!

As a bonus to Bing video fans, cable TV channel "A&E" (Arts and Entertainment) has announced a "Biography Profiles" of celebrities. According to the *Los Angeles Times* of August 27, 1993, Bing will be profiled in an hour-long portrait on December 14.

It certainly appears that the final quarter of 1993 will be a great one for Bing fans.

—CHARLES BAILLIE, Record Editor *Bingsings*

Editor's Note: We are pleased to report that *Bing: His Legendary Years* was released in November. Reports from our members are very enthusiastic about the tape. Buy it!

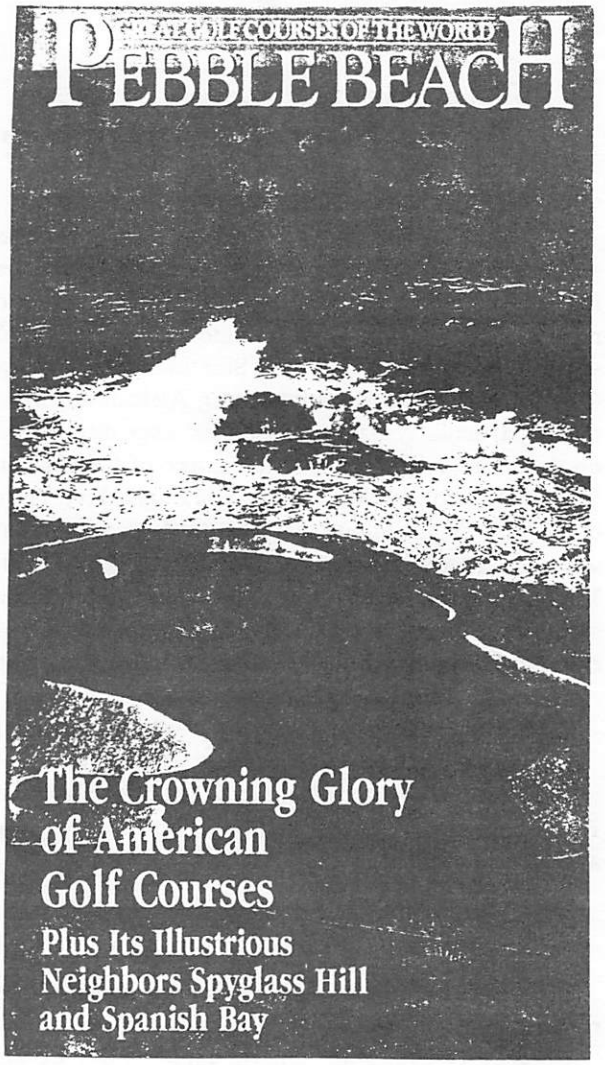
Dennis the Menace

"BUT YOU TOLD ME RECORDS ARE MADE TO BE BROKEN."

WASH. POST 6-14-81

If you and dad feel like getting misty: WWDC-AM (1260) will play songs saluting fathers or sung by such famed father/offspring duos as Bing and Gary Crosby all day Sunday

ANOTHER RECENT VIDEO RELEASE



PEBBLE BEACH & THE MONTEREY PENINSULA

Sensationally situated at one of the world's most beautiful meetings of land and water are four of its greatest golfing gems. Immerse yourself in an unforgettable, action-packed tour.

Pebble Beach from Columbia TriStar Home Video's "Great Golf Courses of the World" series is a very entertaining video narrated by sportscaster Jack Whitaker. Besides giving a beautiful hole-by-hole tour of the course, it also traces the history and development of Pebble Beach as well as several other well-known courses on the Monterey Peninsula. Bing's contributions are noted and some photographs are shown, but they save the best for last by showing Bing in a television clip from the first color broadcast of the Pro-Am. I recommend this tape as a worthwhile viewing experience for those interested in places associated with Bing.

M. S.

Bing On Television

Sunday Night Showcase
Bing! His Legendary Years

For Bing Crosby, film and television stardom created an avuncular image that partially obscured his musical reputation. Crosby was a superb song stylist, a master of musical phrasing—a talent unmatched by other male vocalists save perhaps for Frank Sinatra and Nat "King" Cole. Moreover Crosby's interest in African-American music, particularly in jazz, was to exert a steady influence on the white-dominated popular music of the '40s and '50s. The world premier of **Bing! His Legendary Years** on Sunday Night Showcase does much to correct our sense of Crosby, the musical artist. Hosted by Dennis Miller, the special is a biography told through music and great film clips, focusing on Crosby's performances, his evolution as a singer, and his influence on American pop.

Bing! His Legendary Years
A World Premiere on Sunday Night Showcase
November 21 at 9:30 p.m. (ET/PT)

—From the *Disney Channel Magazine,* November 1993. Courtesy of Charlie Baillie. Type has been reset and picture omitted.

A&E

Bing! Bang! Woof! It's a holiday smorgasbord of first-run premieres on A&E.

Biography with Peter Graves explores the life and times of the legendary **Bing Crosby** [entitled *Bing Crosby, America's Crooner]* to unveil the man beneath the image. He sold over 400 million records worldwide, won an Academy Award for Best Actor, sold lots of orange juice and was a much-loved, multi-talented performer. Yet since his death in 1977, rumors that have tarnished his image as the easy-going crooner claim that he was actually a cold-hearted man, a neglectful husband and an abusive father. This world premiere profile includes an interview with Crosby's oldest son Gary and debuts Tuesday, Dec. 14.

—From *Sky View* (TV Satellite) magazine, December 1993. Type has been reset and picture omitted.

Editor's Note: This was a most enjoyable program as a whole. The negative comments were few and far between. When you have people like Gary Crosby and Robert Slatzer around, you don't know what might happen. Gary whined a little more about all the rules his father set forth and retells the story of the whipping with the belt, but he does admit that Bing did a much better job with his second family and that little could be done about his alcoholic mother. Not much was heard from Robert Slatzer, who either didn't have much to say or was heavily edited.

One of the highlights of the program was Gary Giddins' comments. They were accurate and interesting and held the show together nicely. Congratulations, Gary! Other good comments were heard from Al Rinker's daughter Julia, Jack Lemmon, Jackie Cooper, and columnist Jim Bacon. Excerpts from interviews with Bing were also included.

We hope you had your video recorder running. This tape will make a good companion on your shelf to *The Magic of Bing Crosby; Bing Crosby, Hollywood's Greatest Entertainer;* and *Bing! His Legendary Years.* Copies are also available from the cable company.

W.L.M.

TUESDAY, DECEMBER 14:

BIOGRAPHY: BING CROSBY—AMERICA'S CROONER (A&E, 8-9 p.m.) A profile of the b-b-b-beloved singer—whoa, never mind—"a cold-hearted man, a neglectful husband, and an abusive father." Oh, A&E! Oh, Bing!

—From *Entertainment Weekly,* Dec. 10, 1993. Type has been reset.

'Goldmine' Features Bing

A week before Christmas, Bill Hunt called us to report a wonderful issue of *Goldmine* magazine. It is the December 24 (Vol. 19, No. 26) issue and features not only a Bing cover, but an eighteen-page article and a nine-page discography. It has wonderful pictures, some of them previously unseen, and a review of the 4-CD set from MCA. It is a real collector's item!

Try writing to *Goldmine* at 700 E. State St., Iola, WI 54990 or call (715) 445-2214 for a back issue.

And Another Book . . .

Merry Christmas, Baby: Holiday Music From Bing To Sting is a book featured in Walden Books 1993 holiday gift guide. Written by Dave Marsh and Steve Propes, it traces the history of popular Christmas songs from Bing's "White Christmas" to the present. It has a short chapter on Bing's contributions in this area and a couple of color pictures from his Christmas album covers. It was published by Little, Brown and is item 1603 in the catalog. Publisher's price is $14.95, "Preferred reader price" is $13.45.

M.S.

Review/**Television**

Bing Crosby's 2 Lives: In Public and in Private

By JOHN J. O'CONNOR

Long before he died at 74 on a golf course in Spain in 1977, Bing Crosby had become a cultural artifact, his career whittled down to lifeless Christmas specials on television. Bing was in effect dethroned when Elvis became king. For a new generation, the veteran performer was hopelessly old-fashioned. Now, helped in large measure by digitally remastered recordings of his early work, Crosby is riding a richly deserved revival.

Two television biographies help explain why. Currently on the Disney Channel, getting its next play tomorrow night at 10:30, is "Bing! His Legendary Years," narrated with unabashed hero worship by the comedian Dennis Miller, his usual scattershot irony discarded for the occasion. And Tuesday at 8 P.M. the Arts & Entertainment Network's "Biography" series presents "Bing Crosby: America's Crooner," a documentary that peeks beneath the image at some troubling aspects of the performer's private life.

The Disney essay, an MCA Music Video, accentuates only the positive. Some of Mr. Miller's accolades: "Hip? I think he embodied the word. The Mick Jagger of 1926. Mr. Cool. The guy did it all." And indeed, in the history of show business, there are few careers to rival Crosby's.

His recordings hit the sales charts 340 times. Forty of them were No. 1 hits. Mr. Miller says that in all, a billion of his records were sold worldwide. He was a radio superstar for decades. The "Kraft Music Hall" alone accounted for 10 years. He was a movie star, placing in the box-office Top 10 for 20 years and winning an Academy Award for "Going My Way." Little wonder that Life magazine's 1990 list of the 100 most influential people of the 20th century listed only two pop performers: Crosby and Presley.

•

And Crosby managed to make it all seem incredibly easy. He was always, as Mr. Miller says, "the Everyman lover with average-Joe looks and a fabulous voice." Exuding an almost cocky self-confidence, he clearly enjoyed making fun of his image as a sex symbol and great lover. Again Mr. Miller: "He had the magical ability to make it seem as if he wasn't acting at all." He didn't act; he reacted. Crosby's movie career began in Mack Sennett comedy one-reelers based on songs he had recorded. His sense of humor would serve him well, not least in the classic "Road" movies with Bob Hope.

Bing!
His Legendary Years
Disney, Sunday at 9

Produced and directed by Bryan Johnson and written by Eddie Feldman, Joe Ansolabehere and Mr. Johnson. Edick Hossepian, Michael Klein and Michael Helwig, editors; Lesli Klainberg and Linda Johnson, associate producers; Bob DeFlores, archival consultant. A production of The Film Syndicate. Steven H. Galloway, executive producer for the MCA Entertainment Group. Dennis Miller, host.

His early singing style, partial to fast-paced syncopation, was heavily jazz influenced, and Crosby, though hardly a social activist, would be instrumental in getting movie work for great black jazz musicians like Louis Armstrong. But the expanding Crosby repertory was broad, encompassing everything from romantic ballads to country to novelty ditties. Mr. Miller describes the typical Crosby experience: "When he sang, oh baby, he felt it. And when he felt it, so did we."

"His Legendary Years" has some curious gaps. Crosby's famous theme song, "The Blue of the Night" is neither heard nor even mentioned. And while carefully eliminating or rigorously playing down the negative, the script gets entangled in questionable analyses. Commenting on a decline in Crosby's popularity, for instance, Mr. Miller speaks of "a new generation rejecting the family values Bing represented." If that is so, the new generation should be congratulated. Crosby's family values seem to have been wretched. At least, that's what is indicated in A&E's "America's Crooner."

•

Including interviews with two Crosby biographers, Gary Giddins and Robert Slatzer, "America's Crooner" touches on all the highlights of the performer's extraordinary career, on the surface an enviable exercise in easygoing affability. But it also reveals the darker side of that career. Early on, Crosby had a drinking problem. He was, as one colleague remembers, a "fall-down drunk," given to brawls. Crosby would eventually control his drinking, but his wife, Dixie Lee, would not control hers. She would simply be kept out of the public eye until her death of cancer in 1952, supposedly raising their four sons in an ideal family setting.

Gary Crosby, the oldest son, recalls how in private life "the kids were scared all our lives." The genial performer, it seems, was a fierce disciplinarian at home, when he managed to spend any time there. Gary says he and his brothers were beaten with straps and chains, sometimes to the point of blood being drawn. Meanwhile, the Crosby family was being portrayed in fan magazines as the very embodiment of the American dream.

None of which detracts from the splendid accomplishments of Crosby the entertainer, the superstar, the voice of America in World War II. Even son Gary, dismissing the word "love" as "a little strong" in describing his feelings for his father, has to admit that "he made a lot of people happy and he did good." And what is called Crosby's natural aptitude for singing is very much alive on the old recordings. Proof? Get the three-CD collection "Bing Crosby: The Crooner. The Columbia Years 1928-1934." Crosby the singer would never be better.

From THE NEW YORK TIMES, December 8, 1993. Courtesy of Bill Hunt and Roger Schore.

FROM THE PRESIDENT:

Aren't you glad we delayed this issue for the latest on Bing? Two videos, a 4-CD boxed set, a stamp, and now the upbeat tribute from out of nowhere in *Goldmine* magazine. All of this in less than a month's time. Guess the rest of the world is finally realizing what we (Club Crosby) already knew. I think maybe they were waiting for someone to come along and replace Bing, and they found out his kind only passes this way once and are just beginning a re-appreciation of the man and his accomplishments. His superior achievements can override any bad or false reports thrown at his memory. I think it's called *class.* Certainly the top male and female stars of this decade couldn't touch Bing in this respect (not to mention talent).

Mark Scrimger
President Club Crosby

GONZAGA UNIVERSITY

UNIVERSITY LIBRARY

December 16, 1993

Mr. Wayne L. Martin
Club Crosby
P.O. Box 3849
Kirkwood, MO 63122

Dear Mr. Martin:

Thank you very much for your letter of support for the Crosby Collection at Gonzaga University. We were very pleased to receive the entire collection of the Bing Crosby Historical Society. Since June we have worked on the inventory and processing the collection. This inventory will make it much easier for us to retrieve information for scholars. The BCHS addition has proved to be an important collection.

Thank you also for your generous offer to send us back issues of the BINGANG. I checked our holdings. It appears that we have a fairly complete run from 1948 to 1989. I would like to acquire any publication since 1989 and continue to receive issues for the library. Since Father Clifford Carroll passed away in October 1992, would you please send it to the Special Collections Department, where the Crosby Collection is housed? I have included my business card for the complete address.

In September 1992 the Library moved from the Crosby Library to the new Foley Center. After 30 years of service, the building could no longer respond to the needs of a growing university and keep up with technology. The old library has been converted into the Crosby Student Center. One room in the Crosby Center is still dedicated to housing his memorabilia is to be remodeled soon. The material that is not displayed in the this room is housed in the Foley Library.

Prior to taking this position over a year ago, I did not know much about Bing Crosby. Basically, I knew who he was and of some of his movies. However, through my work, I have come to learn a lot about him and now admire his talents.

Thank you again for your support. I look forward to receiving the past issues of the BINGANG and working with you. Please feel free to contact me if you have questions.

Sincerely yours;

Stephanie Edwards

Stephanie Edwards

THE RALPH E. AND HELEN HIGGINS FOLEY CENTER
SPOKANE, WASHINGTON 99258-0001 • (509) 328-4220 • FAX (509) 484-2804

SWAPS AND SUCH

STILL NEED a copy of *The Bing Crosby Coloring Book!* It has a red cover with Bing wearing a plaid shirt. I think it's from 1954. Jeff Geist, 60-15th Ave., Elmwood Park, NJ 07407.

WANTED: Cassette copies of 22 songs Bing recorded for Project Records June 21 and 26, 1962, plus cassette of Kraft show of Dec. 25, 1941. Carmel Gallegos, 776 Commerce #103, Tacoma, WA 98402 (206) 572-4766.

FOR SALE: Crosby collectibles—sheet music, photos, magazines, ads, letters, scripts, games, etc. from my personal collection. Send your wants or request a full list (discount to members). Richard Duncan, 849 Dominion Lane, Salem, Virginia 24153.

LOOKING FOR Bing Crosby memorabilia, such as "Call Me Lucky" game, coloring book, Pro-Am golf bottles, mousetrap, coffee pot, etc. Etty Gits, Hobokenstraat 559, 4826 EJ, Breda, Holland.

DUE TO matters beyond my control, I would like to sell several hundred Bing Crosby LP's and about a dozen Crosby books. Listing available. Stanley Wayman, 18 Beckerle St., Danbury, CT 06811-4608.

WANTED: Will pay top prices for cassette copies of Bing Crosby Chronology songs. Vincent Pietroniro, 378 Cabano, Lasalle (Québec), Canada H8R2MI.

MAGAZINES FOR SALE: *Look,* 6-7-60, Crosby family on cover and article; *Saturday Evening Post,* 8-12-62, "I Call In Pete Martin," by Bing; *Saturday Evening Post,* 2-14-53, "Bing Crosby Tells His Own Story"; *Colliers,* 6-8-56, "Crosby and Sinatra go 'High Society'"; *McCall's,* Dec. 1956, "Crosby Family album." Maurice T. Hart, 330 Sierra Vista Dr., Rancho Cordova, CA 95670.

CONSIDERING: Greg Van Beek and I are thinking of publishing a journal dedicated to nostalgic items for trading, selling, etc. Proposed title: *Bing and Friends Trading Journal.* Bing would be the primary focus, but all nostalgia would be included. If interested, contact David E. Lobosco, 2533 Rose Drive, Glenshaw, PA 1516.

FOR SALE: **Lobby cards** ($10 each): *Man On Fire* #5, 6, 7; *Say One For Me* #3, 5, 7, 8. **Sheet music** ($8 each): "Irene," " Missouri Waltz," "Poppa Santa Claus," "San Fernando Valley," "Seven Nights A Week," "Sweet Lorraine," "That Christmas Feeling," "A Weaver Of Dreams," "Where The Blue Of The Night." **Magazines with Bing on cover:** *Saturday Evening Post,* 4-9-66, $15; *Life,* 3-10-62 (w/Chevalier), $20; *Radio & Television News,* 8-50, $20. Magazines with articles about Bing: *TV-Radio Mirror,* 7-57, $20; *Photoplay,* 9-46, $20. *Motion Picture and Television,* $20; and other magazines. **Special magazines devoted entirely to Bing:** *Bing Crosby Album,* 1949, $25; *Bing Crosby, A Pictorial Tribute,* $20; *The Legacy Of Love He Leaves Behind Bing Crosby Album,* $20. Melvin Steinmetz, 1148 Beach Ninth St., Far Rockway, NY 11691.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS & COLLECTORS SOCIETY
236 Andrieux St.
Sonoma, CA 95476

BINGTHINGS SOCIETY
5021 57th Ave. Court West
Tacoma, WA 98467

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U. S. Representative
5608 North 34th St.
Arlington, VA 22207

QUEENSLAND BING CROSBY SOCIETY
P. O. Box 92, Ferney Hills
Queensland, Australia 4055

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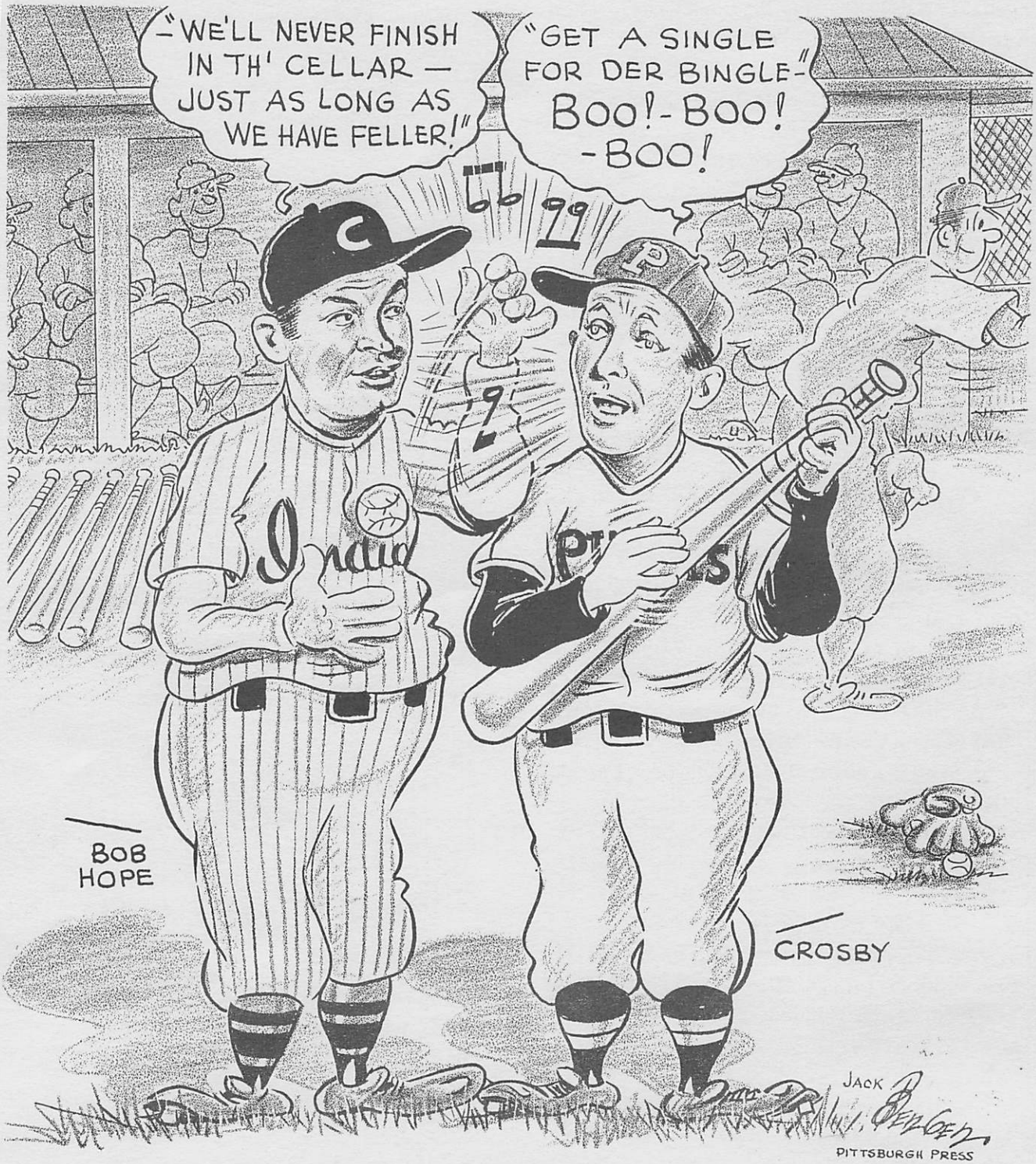
"WE'LL NEVER FINISH IN TH' CELLAR — JUST AS LONG AS WE HAVE FELLER!"
"GET A SINGLE FOR DER BINGLE" BOO!-BOO! -BOO!
BOB HOPE
CROSBY
JACK BERGER
PITTSBURGH PRESS